

THE
OXYRHYNCHUS PAPYRI

PART XXVI

LOBEL

EGYPT EXPLORATION SOCIETY
THE
OXYRHYNCHUS PAPYRI
PART XXVI

EDITED WITH NOTES

BY

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PREFACE

THIS part is devoted entirely to one poet, Pindar, and contains fragments of unknown works by him and of verses that might be his, as well as commentaries on known works and a new Life of the poet. No one who has ever occupied himself with piecing together papyrus scraps will underrate the knowledge, effort, and skill of Mr. Lobel in dealing with these *disiecta membra*.

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Mr. John Rea has compiled the index, and the Oxford University Press has lavished its usual thought and care on the printing.

E. G. TURNER
T. C. SKEAT
*Joint Editors of the
Graeco-Roman Memoirs*

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NOTE ON THE METHOD OF PUBLICATION

THE method of publication follows that adopted in Part XXV. As there, the dots indicating letters unread and, within square brackets, the estimated number of lost letters are printed slightly below the line. Corrections and annotations which appear to be in a different hand from that of the original scribe are printed in thick type. Square brackets [] indicate a lacuna, round brackets () the resolution of a symbol or abbreviation, angular brackets < > a mistaken omission in the original, braces { } a superfluous letter or letters, double square brackets [] a deletion, the signs ' ' an insertion above the line. Dots within brackets represent the estimated number of letters lost or deleted, dots outside brackets mutilated or otherwise illegible letters. Dots under letters indicate that the reading is doubtful. Letters not read or marked as doubtful in the literal transcript may be read or appear without the dot marking doubt in the reconstruction, if the context justifies this. Lastly, heavy Arabic numerals refer to Oxyrhynchus papyri printed in this and preceding volumes, ordinary numerals to lines, small Roman numerals to columns.

The abbreviations used are in the main identical with those in Liddell and Scott, *Greek-English Lexicon* (ninth ed.). It is hoped that any new ones will be self-explanatory.

NEW CLASSICAL FRAGMENTS

2438. LIFE OF PINDAR

The following account of Pindar constitutes the main contents of a tall and narrow strip of papyrus which also preserves the ends of the first six lines of a preceding column in a different hand, apparently referring to something military (*στρα*, l. 2). The two columns may have formed part of a single book, which would presumably have been a collection of lives, but a possibility which I think should not be forgotten is that the *Ἰώδαρος*—the form of heading used in the biographies of 1800 is *περὶ (τοῦ δειῖνος)*—is an isolated piece having no connexion with the rest of the roll and perhaps even written on a strip torn from the roll before being used.

However that may be, this piece is to be compared with those known as *vita Ambrosiana* (*Scholīa vet. in Pind. carm.* i p. 1 Drachmann), *vita Thomana* (*ibid.* p. 4), *vita metrica* (*ibid.* p. 8), and the entry in Suidas (i p. 132 Adler). (Eustathius, *prooem.* §§ 25 seqq., iii pp. 296 seqq. Drachmann, is negligible.)

Its structure is simple and logical: nationality and parentage, date, family, death, works, characterization. There are none of the picturesque insertions which occur in the other accounts (though Suidas has only one). It agrees with one or more of them, as might be expected, in a considerable number of details, lacks certain details (for example, name of mother and teachers) which they supply, but on the other hand offers a number of facts (ll. 2 seqq., 8 seqq., 21 seqq., 29 seq., 35 seq., 38 seqq.) which they do not contain. It is remarkable that though it refutes a date of death adopted by some—it is that found in the *vita Thomana*—and the age at death they associate with this date, it substitutes no alternatives of its own, though it incidentally fixes 496/5 as a year when the poet must have been more than ten years old.

In col. i the writing is a small neat angular uncial of the common type assigned to the late second or third century. In col. ii it is larger, coarser, and more sloping, but not, I think, appreciably different in date. As I have remarked below, it varies considerably in different tracts of this single column.

(a) Col. i Col. ii
 πινδαρος

] .πλη πινδαροσολυρικοςποιητηστομε[
] .στρα ηνθηβαιουσιοςδεκαταμενορ[
]ρε καιετρασποιητρασσκοπελεινο[
]ρν τουςπλειστουςποιηταςδαϊφαντ[
 5]ερου νενδεκατασπερικαιεωτερος.[
]ν τερωσιμωιδηεπιβαλλωντουτ[
] γοντεσαβρωνοσαρχοντοσαπο.[
] ναιπεντηκονταετωνοντααγνο.[
 10] παρχιουαργηγωνισταιεναθηνα[
] βωκαινευεικηκενοδεαβρωα[
] ουεστιντεξαρακοστοςωστεαδιν[
] . .νδεκαετωναντονηγωνισθα[
]ουκαποτεθνηκενεφαβρωο[
]σμ[.]θιοαποαβρωνοσχειρεφ[
 15 (b)]εβ[.]μ. .κατατηγονδοσκτηη[
]ε[.] .εθριππωψαμμενικακο[
]πινδαροσγεγραφενηκω.[
]ελατηρυπερταεβροντασ[
] .δηαποτεθν[.]ω[.] . .[
 20]νεπιγεκουσε[.]νιονμ[
]κατατιναςων[.]αιαρ.[
]καταδετινα[.] .α.[
]ουηγονησε[.] .τ[
]θεν .οις.[.] .φ[
 25] .ομαχησ[
]νυα[.]ερωδ[(c)] . .[
] .ν .ελφον.[] . .[
]ν θυγατερας . .[.] . .μ[.]κ[.]η . .[
 30] .ωνμημον.[]ηωδηης .α.[
]γετασμεκαλειχ[.] . .λω.[
] .δεεναργειμ[
]φ .γενομεν[
]εστατο[.]ετιδ[.] .[
]κατατηπ .ησεν.[
 35] .ηρηταιδε . .[.] . .[.] .[
]ουσεισβιλια[.]δι[.] .α .ων[
] .ββαιωνων[.] .θει[.] .ων[
]νδενκιμωων[.]κα[.] . .[
 40] .ων[.] .ορχηματαων[.] .[
]ωννεικολειωνκαιπ[.] .[
] .ματινησποιη[.] .εγο.[
] .νοσκα[.] . .[.] . .ει[.]α .κα[
] .αρματικαιπανταιηφουσει.[
]κατ[] .υταιωθεναι[.]φωνα[
 45]λαειδος φ ναμαθοντεςδ[.] .[
]σιακορακεσωσακρανταγ .ρυ .[
]ορνηθαθειον 7

Πίνδαρος ὁ λυρικὸς ποιητῆς τὸ μὲν γένος ἦν Θηβαῖος υἱὸς δὲ κατὰ μὲν Κόρυμνον καὶ ἑτέρας ποιητρίας Σκοπελίνοῦ κατὰ δὲ τοὺς πλείστους ποιητὰς Δαϊφάντηος. γέγονεν δὲ κατὰ τὰ Περσικά, νεώτερος πῆρεβυτέρω Σιμωνίδῃ ἐπιβάλλων. τοῦτ' οὖν δὲ οἱ λέγοντες Ἄβρωνος ἀρχοντος ἀποτήθηκεναι πενήτηκοντα ἑτῶν ὄντα ἀγροσφῆν. ἐπ' Ἀρχίου γὰρ ἠγνώσκειται ἐν Ἀθήναις διθυράμβωι καὶ νενίκηκεν. ὁ δὲ Ἄβρων ἂν π' Ἀρχίου ἐστὶν τεσσαράκοστος, ὥστε ἀδύνατον ἔστιν δέκα ἑτῶν αὐτὸν ἠγωνίσθαι. οἱ δὲ οὐκ ἀποτέθηκεν ἐφ' Ἄβρωνος[
 5]ς μ[.]α[.]θιοι. ἀπὸ Ἄβρωνος Χαιρεφ[.]άντης ἔβ[.]δ[.]μος κατὰ τὴν ὀδοσκοστήν[
 15]ε[.] τ[.]εθρίππωι Ψαῦμις νικᾷ κα[.]
]Πίνδαρος γέγραφεν ἐγκώμιον οὐ ἡ ἀρχ[.]ῆν ἐλατῆρ ὑπέρατε βρονταῖ[
 20]ῆδη ἀποτεθνήκω[.]ς[.] . .[
]ν ἐπνίκουσε[.] υἱὸν μ[
]ς κατὰ τινος ὠν[.]αιαρ .
]ς κατὰ δὲ τινος[.] .α.[
]ου ἠγνόησε[.] .τ[
 25 πα[.]ρθενοίσις .[]φ[
 Πρωτομάχης κ[.]αὶ Εὐμήτιδος θ[.]νυα[.]τ[.]έρωι δ .[
]ων ἀδελφῶν .[] .ο[
]ν θυγατέρας δ' ἐ[.] Πρωτομά[.]χης κ[.]αὶ Εὐμήτι[.]ν ὡν μνημονεύει ἐν τ[.]ῆι ᾠδῆι ἧς ἡ ἀρχή· ὁ Μοι-
 30 κα]γέτας με καλεῖ χ[.]ορεῦσαι]πρὸλλω[.]
] . δὲ ἐν Ἄργει μ[
]φ . γενομεν[
] .εστατο[.] ἔτι δ' .[
] .κατὰ τὴν ποίησιν .[
 35 δ[.]νήρηται δὲ ἀπ[.]τ[.]ο[.]τ[.] .[.] .[
]ους εἰς βιβλία ἰξ[.] διθ[.]νυράμβων ἢ[.] προσδι-
]ων β[.] παϊάνων ἂ πα[.]ρθεν[.]ε[.]ων ᾗ [ἐπινικί-
]ων δ' ἐγκώμιων ἂ ἐπ[.]κα[.] .[.] .[
 40 μ[.]ων ἂ ὑ[.]ορχημάτων ἂ θρ[.]ήνων ἂ
]ων νεικολειων καὶ π[.] .[
]εματι τῆς ποιη[.]ς . 9 litt .[.] .εγο .[
] .νοσ κα[.] .[.] . .ει[.]α .κα[.]
] .αρματι καὶ παντα ἡ φύσει[
]καὶ τ[.]αῦτα εἰωθενα[.]φωνα[.]ν σοφὸς ὁ
 45 πολλὰ εἰδὼς φύαι μαθόντες δ[.]ε[.] λ[.]άβροι παγ-
]λω]είαι κόρακες ὡς ἀκραντα γαρή[.]τον Διὸς
]πρό[.] ὄρνηα θεῶν .

Fr. (b) is placed at the beginning of ll. 15 seq. on the strength of the general resemblance of the papyrus and the writing (see below) and also the congruence of the contents of the first line with what is required by the sense. But I cannot verify this location by either the vertical or the horizontal fibres and the contents of the second line do not obviously fit any of the forms of words which might be expected.

Fr. (c) is placed at the end of ll. 27 seqq. on the strength of the suitability of the contents. The front is too much damaged for the fibres to be traced with assurance from (a) to (c). The intervals above and below (c) are too great for the fibres of the back to afford unequivocal guidance with regard to horizontal location. The 'joint' near the right-hand edge visible above l. 28 cannot be certainly picked up again till l. 41. Col. i is in a different hand from col. ii. Col. ii is all by one and the same writer but the script has a different appearance in ll. 1-13 and ll. 14-28. From l. 29 onwards it is much the same as in ll. 1-13, except that the last five lines are more cursive. There is no sign of a slope to right in the upper part of the column, but I cannot be certain that I have divided the supplements correctly between lines in the lower part.

Col. ii 14 χ apparently made out of δ, itself written on some other letter 16 .[, the middle part of a stroke rising from left to right ψ written on another letter (perhaps a partly made c) 19] .[, the lower end of a stroke descending from left, e.g. α, followed by the foot of ε or ϵ, and this by a dot on the line 20] .', perhaps the upper part of the right-hand stroke of δ, the base being represented by a dot on the line below 21 .[, the middle part of an upright, perhaps with a trace of a cross-stroke through its lower end, followed by a dot level with the tops of the letters; perhaps two letters represented 22] ., a hook to right on the line .[, perhaps λ or the left-hand apex of ν, but a damaged c may not be ruled out 23] ., the top of a tall upright, perhaps ν 24] ., parts of the right-hand side of α or λ 26 .[, the lower tip of a stroke descending below the line, ν acceptable 27] ., the top of a circle .[, the lower end of a stroke descending below the line 29 The first μ written on c 31 μ apparently made out of another letter 32 Either φη or φ.], e.g. φ[ε], φ[ο] 33] ., a hook to right on the line, e.g. ε, ν 38 After κα apparently part of the upper left-hand arc of the circle and the upper part of the central stroke of φ. The traces to the right of this are on the underlayer 39 The traces after θ do not suggest ρ, but I cannot say are irreconcilable with it 41] ε represented only by the overhang and a dot below it on the line .[, a dot level with the tops of the letters .[, the lower part of a stroke rising to right 42] ., the top of a slightly concave stroke, perhaps having a trace of a stroke descending to left from its top .[, the foot of an upright followed by an upright off the line and an upright on the line; perhaps]ν.], but three letters may be represented .[, . ., the base of a circle on the line followed by a stroke rising to right and the start of a second . Between α and κ a median dot .[, prima facie ν, but τ may be intended 43] ., an upright, perhaps having a trace of ink on left of its foot .[, a stroke starting vertically from the line and then inclined to right

Col. ii 2 seqq. The name of Pindar's father is given variously as Scopelinus, Daiphantus, and Pagon(i)das. The authority is left vague except here. If Corinna was a contemporary and acquaintance of Pindar, as some ancient writers assert (and has been inferred, I think without any justification, from a fragment of one of her poems, fr. 21), it is hard to suppose that her statement could be questioned.

'Other poetesses' may perhaps mean 'Boeotian poetesses besides Corinna'. We know of Myrtis, and she and others may be represented in papyrus fragments containing verses which exhibit the characteristic orthography but are not in the metres known to be affected by Corinna.

The antithesis between 'other poetesses' and 'the majority of poets' is strange and may have no particular significance. As far as I can discover no ancient poet has anything to say about the parentage of Pindar.

4 seqq. γέγονεν . . . Περικιά: Suid. in ν. Πίνδαρος has γεγονός κατά την ξε' Ολυμπιάδα και κατά την Ξέρξου στρατεῖαν ὡν ἐτών μ, which can be taken as agreeing, if γέγονεν in our text is interpreted as ἤκμαζε (i.e. more or less equivalent to ὡν ἐτών μ) but γεγονός in Suidas as 'born'. The vita Thomana, which has in one place κατά την Ξέρξου κατάβασις ἤκμαζε τῆν ἡλικίαν, has in another γέγονε δὲ κατά τοὺς χρόνους Διελύδου . . . και τέθηκεν ὅτε και τὰ Περικιά ἤκμαζον, of which the last clause is plainly unusable. The metrical life puts him contemporary with Marathon, Salamis, and Aeschylus.

νεώτερος . . . ἐπιβάλλων: the vita Ambrosiana corresponds closely, ἐπέβαλλε δὲ τοῖς χρόνοις Σιμωνίδου, ἢ νεώτερος πρεσβύτεροι. The vita Thomana similarly, νεώτερος δὲ ἦν Σιμωνίδου, πρεσβύτερος δὲ Βακχυλίδου.

6 seqq. τοῦτο can hardly be taken otherwise than as the object of ἀγνοῦσιν and as referring to the statement just made. The argumentation is rather obscure. The evidence which follows purports to show, first, that Pindar cannot have been 50 years old in the archonship of Habron, for then he would have been only 10 when he won a competition in Athens (8 seqq.); secondly, that he cannot have died in that archonship, for he wrote a poem on a victory won six years later (12 seqq.). If Pindar had been 50 in the archonship of Habron, his age in 480 could be calculated as 28.¹ I do not know whether this would have been considered quite incompatible with the phrase γέγονεν κατὰ τὰ Περικιά. In any case, the calculation is not made explicit and the date of his death is irrelevant.

7 Ἀβρωνος ἀρχοντος: the relations established forward (l. 14) and backward (l. 10, see l. 9 note) make it clear that the archon of 458/7 is meant (not a homonym of 518/7 invented by Wilamowitz, *Aristot. u. Athen.* ii 302). The correct form of the name was supplied by *IG* ii v 971. The vita Thomana gave Ἀβρίωνος (*Blavros* G), from which Eustathius took it, *Blav* Diod. xi 79.

ἀποτεθηκέναι: the controverted statement appears in the vita Thomana in the form τέθηκε δὲ ὁ Π., ἐξ και ἐξήκοντα ἐτῶν γεγονός, ἐπὶ Ἀβρωνος ἀρχοντος κατὰ τὴν ὀδοθηκοστὴν Ὀλυμπιάδα (for so the last clause may now safely be read instead of ἐπὶ Ἀβλωνος δ. κ. τ. ἔκτῃν και δ. 'Ο.). The substitution of the age of 66 for the age of 50 disables the argument founded on the victory 'ἐπὶ Ἀρχίου'. The argument from the existence of a subsequent poem holds good.

ἀποτεθηκέναι: the writer shows a fondness for this compound, which, after the *Odyssey*, disappears till late writing, e.g. Plutarch.

8 πενήκοντα: the nearest figure to this in the other biographies is the 55 of Suidas, but since in his text νε is followed by a word beginning with ε, as πενήκοντα, for that matter, is here, there is a possibility that the view adopted by Suidas and the view rejected by this writer are identical. The vita Thomana says 66, the metrical life 80.

9 seqq. Proceeding upwards through the list of archons we find as the thirty-ninth name from Habron in 496/5 Hipparchus (*Dion. Hal. antiq.* vi 1). In spite of the discrepancies in the numeration and the form there seems to be little doubt that this is the person referred to. (Though it is irrelevant, it may be noted that an Archias appears in the list in 419/8.)

διθυραμ makes rather a long line but cannot be doubted.

12 The sense is clearly something like ὦδε or ραδίως ἄν τις μάθοι.

14 Chaerophon was archon 452/1 = Ol. 82, 1. I do not see how all the necessary supplements are to be accommodated at the end of l. 15 and the beginning of l. 16 but there is no doubt that what should have been said is 'in the 82nd Olympiad, in which Psamuis won the chariot-race . . .'. The poem referred to is *Ol. iv*. Is it to be inferred that this was the latest date in the life of Pindar that the writer was able to fix?

The adjective ἐγκώμιος is used by Pindar himself with reference to epinician odes.

19 seq. I should guess something like 'If he were already dead, how could he have been writing epinicians?' *Pyth.* viii is assigned to 446.

20 It is difficult to think of anything more likely than ε[χ]ε] δ' ἰδόν. But it is plain that in the following lines there are recorded divergent views about something and there is no divergence with regard to Pindar's son in the hitherto known sources, unless there is counted as such his being named Daiphantus, like his grandfather, in the metrical life, but Diophantus in the vita Ambrosiana and Suidas. This, then, constitutes an objection to proposing ὠμόμαστῆαι Ἄρ. [in l. 21 and interpreting 23 seq. as below. And as far as the first is concerned it is not difficult to think of a quite different line of supplementation (ὦν [ἐτι κ]αὶ Ἄρ.].

22] .α. [: Δαί]φραν]τον can, I think, be rejected with certainty.

¹ We know from Pindar's own words, fr. 193, that he must have been born in the third year of an Olympiad. He could not, therefore, have been 50, 55, or 66 in 458/7. He could have been 60, born in 518/7 = Ol. 65, 3, and 40 years old in 478/7 = Ol. 75, 3. This would make him 22 or more at the date indicated in l. 9.

² A wrong punctuation of this sentence accounts for the statement of Eustathius that Pindar was born in Habron's archonship. Wilamowitz, l.c., appears to have overlooked this.

23 seqq. ἡγνόησε: I should presume that this refers to a view propounded by some person which is inconsistent with a piece of evidence next adduced. If it were a view about Pindar's son, the piece of evidence might be the *δαφνηφορικὸν ἄισμα* which, we are told in the *vita Ambrosiana*, Pindar wrote for him. I cannot verify δαφνηφορικόν in l. 24, but it is consistent with ἐ[γ] τ[ο]ῦ . . . [πα]ρθενοίς,¹ and 'of Protomache (and Eumetis) . . . daughters . . . brother . . .' in the next lines, in spite of the width of the gaps between the words, may well be a definition of a son of Pindar.

25 seqq. The names of Pindar's two daughters, Protomache and Eumetis, were already known from the *Lives*. It is possible that they were obtained from the source specified in 29 seqq., but I do not think we can count on it. Pindar's 'mention' may have been of the same sort as at *Pyth.* iii 78 κοῦραι . . . μέλπονται, on which the scholiast comments: κοῦραι δὲ αἱ τοῦ Πινδάρου θυγατέρες Πρωτομάχη καὶ Ἐδμητις ἢ αἱ Νύμφαι.

29 seq. δ . . . χορεύσαι: Pind. fr. 116, quoted as a specimen of Πινδαρικὸν ἔνδοκαύλαβον by Hephaestion p. 44, 12 Consb., cf. pp. 253, 372.

31 Pindar 'died in Argos'. The same fact is implied, though not directly stated, in the epigram at the end of the *vita Ambrosiana*.

33 I suppose a superlative, [ε]ξέτατο[ς] or [μ]ετατο[ς] rather than -το[ς].

35 δ[ι]μήρηται δὲ ἀφ[ρ]ο[σ]τ[η]ρ[ί]α ποιήματα ὑπ[ὲρ] Ἀριστοφάνους or something of the sort appears acceptable. The *vita Thomana* says of *Ol.* i *προσέτακται ὑπὸ Ἀριστοφάνους τοῦ συντάξαντος τὰ Πινδαρικά*.

36 seqq. 17: the same number, 17, is given by the *vita Ambrosiana*, the *vita Thomana*, and *Suidas*. The list in the first apparently agrees pretty closely with what is found here (though the order is different), but (a) it separates the *Παρθένια* into *παρθενίων β*, φέρεται δὲ καὶ ὃ ἐπιγράφεται *κεχωρισμένων* (-μένων *Snell*) *παρθενίων*, (b) it counts two books of *ὑπορχήματα*, (c) it omits the category which seems to have stood in the present list between *Ἐγκώμια* and *Ἔγνοι* as well as the category, if it is another category, which follows *Ἔρνοι*.

(a) is of no consequence. With regard to (b) it is to be observed that no ancient quotation refers to the *ὑπορχήματα* as if there were more than a single book: ἐν *ὑπορχήματι* *Erastian*, in *αἰών*, schol. *Isthm.* i 21, ἐν τοῖς δ. schol. *Theoc.* vii 103, schol. *Ol.* xiii 25; ἐκ τῶν Πινδάρου δ. schol. *Aristoph.* *Av.* 926; Πινδάρου *ὑπορχήματων* *Stob.* 4, 16, 6; 4, 9, 3. I am therefore disposed to accept the testimony of the papyrus and suppose that the total was made up to 17 by a single book of *Ἐπί[μ]ετα[ς]*. But what kind of poem these letters represent I can make no guess and find no help in *Suidas*, who enumerates *Ἐνθρονισμοί*, *Βακχικά*, *Δαφνηφορικά* (but see note on 23 seqq. above), and *Κολιά*, besides those which he has in common with the other two sources. This solution still leaves the difficulty touched on in the second part of (c). *ἰων νεκρολεων*, though it has no cardinal attached, looks as if it were a specification parallel to those which precede, but there is no room for it in the total of 17, there is nothing to correspond in the other lists, and the form of the word is incomprehensible. As to the last, I have

¹ I transcribe here the relevant part of a marginal note contained in a stray scrap of papyrus which I cannot attach to any text. It tells us a little more about the *Παρθένια* than was known.

2	[πληρεχ[γρ(α)κεχωρισμένα[νειωνεφω[.]το[	[ επι γρ(α) τὰ κεχωρισμένα τ(άν) π(αρθε- νεων εφω[.]το[
5	φανταειδευφ[η]τω[ρικωνπαρθενεω[λεκτεοστοικακ[θενεαεπιγρ[ουδαφνη[παρθενεαουτοιδ[ο[	φανται. εδαι γ(άρ), φη(σι), τῶν [δαφνηφο- ρικῶν παρθενεω[λεκτηόν οτι κάκε[ί]να παρ- θένεα επιγρ(άφεται), οὐ δαφνηφορικά παρθένεα. οὗτοι (δὲ) οἱ [χοροὶ σύμμικτοι ἀνδρῶν[καὶ παρθένων.
10	συμμικτοιανδρων[παρθενων [

2 seqq. I am not sure what we are being told about τὰ κεχωρισμένα τῶν παρθενεῶν, which was an alternative title to *Παρθενεῶν γ*, *vit. Ambros.* p. 3 Dr., cf. schol. *Pyth.* iii 139, schol. *Theoc.* ii 10. (For the meaning of the title see schol. *Nem.* ix inscr. αἷται δὲ αἱ ὠδαὶ οὐκέτι *Νεμεσόνικαι* εἰς γεγραμμένα: διὰ κεχωρισμένα φέρονται.)

5 seqq. The point seems to be that some scholar made an assertion in relation to what he called the *δαφνηφορικά παρθένεα*. He must be told that the title of these too is simply *Παρθένεα* without the *δαφνηφορικά*.

9 seqq. The *Parthenia* were sung by mixed choruses of men and girls.

speculated on the possibility that *Νικοκλείων* is meant—an Aeginetan Nicocles is referred to in *Isthm.* viii—but see no particular reason for believing that this is on the right lines.

Somewhere about l. 40 there starts the general characterization of Pindar's poetry. The last of the difficulties raised above may be due to inability to recognize exactly at what point.

43 seqq. These lines plainly contain an observation of the same kind as schol. *Nem.* i 49 αἰεὶ δ' Π. ἐπαινεί τοὺς φύσει μᾶλλον τῶν ἐκ διδαχῆς περιγυνομένων, schol. *Nem.* iii 75 διὰ παντός δὲ δ' Π. μᾶλλον τὰ ἐκ φύσεως ἀγαθὰ τῶν ἐκ διδασκαλίας παραγυνομένων προκρίνει, but correction seems necessary to elicit it.

44 I am not sure whether ταῦτα or τ[ο]ἰαῦτα was written. I should guess that εἰώθεν αἰ[ε]ί φ. was more likely than εἰώθεν [] φ.

45 seqq. *Ol.* ii 94 seqq.

2439. PINDAR, *Isthmian Odes*

It is known that there are *Isthmians* missing after the eighth, which is now the last complete in the fourteenth-century codex which contains it. When, therefore, four scraps, written in one and the same hand and with writing also in one hand on the back, are found, of which one exhibits part of the eighth *Isthmian*, it is a reasonable conjecture that the other three, containing unidentifiable verses, represent one or more lost *Isthmians*. The identification would be of no great value, considering how little remains, and I cannot make it certain.

The writing is a rather mannered uncial which I do not think is likely to be later than the first half of the first century.

Of the piece on the back I cannot make out more than a few disconnected words, but these suggest the possibility that it too was literary. It is written in a cursive apparently still within the first century.

	Fr. x	
	Col. i (<i>Isthm.</i> viii)	Col. ii
(7)	]κακων	[
	]πει	[
	]λας	[
5	]νπαρισσε	[
	]ς	[
	]αδ[.]μοχθοναλλε	(36) υ[
	]παροιχομενων	π.[
	]εμεριμναν	(37) χε[
10	]οναιβλεπων	ε[
(14)	]ων	.

Col. i 5 λάθο], Bergk's alteration not supported.

7 seq., ἀλλ' ἐμοὶ . . . παροισχυμένων codd. The conjectures of Boehmer and Benedictus not supported.

10 αἰεὶ codd., after which immediately χρῆμα κτλ. The lacuna, recognized by E. Schmid, has been filled in various ways, but βλέπειν is not recorded among the conjectures.

Col. ii 8 πο[by no means suggested by the ink, two dots level with the top of the letters.

Fr. 2

]ν[.]ντιφ[
]νπανια[
] []].[.]α[]φ.φερειλαι.[
] χανναακνυματοσακ.[
 5] ενορθωιδρομωιβαθ[
] εσφαλ'ολωνοιω []
] []πτε[.]οε[]μο[
]καορν.[
 .]φιμε.[
 10 .]οιρε[
]φο[

Fr. 2 Rubbed and stained.

2],, in the line the top of ε or less probably c (though there is now no trace of the cross-stroke); above to left of this letter an upright too close to be part of φ or ψ 3],, the lower part of an upright descending below the line],, a small hook on the line, compatible with λ but not excluding other possibilities 4],, the top of an upright; ρ perhaps acceptable but not attractive 7],, the lower part of a stroke descending with a slight curve from left; α, δ, λ, μ equally likely 8 α damaged but λ not acceptable For γ a damaged μ might be possible 9 It does not look as if there was room before φ for anything but ε],, a dot level with the tops of the letters

Fr. 2 2 Various articulations can be thought of. ὄπ' ἀνια[seems as likely as any. ἐπανία is not recorded.

3 In the context some form of λαίλαψ is acceptable.

4 νᾶ instead of ναῦν new for Pindar.

5 The possibility of -εν (e.g. θεε, πλε[εν]) must be borne in mind.

6 ὄλωι νόωι presumably attaches to the subject, not the object, of ἔσφαλε. Cf. ἐκ παντός νόου IIdt. viii 97.

7 seq. πτε[ρ]οε[ρ]. A recollection of *Pyth.* ii 22 (ἐν πτερύεντι προχῶι) and iv 215 (ἐν ἀλύτωι κύκλωι) might tempt one to look for κυ[κλ]ων, but that was not written.

Fr. 3

].c[]
]]
]οωμεακ[
]. []
 5]φ.αμ[
]γλαφ.[

Fr. 3 Stained

1],, the foot of ε or c 4],, perhaps the upper part of the right-hand stroke of ν or ω 5 Before a the upper part of a stroke descending to right 6],, the top of an upright

Fr. 4

].ε[
]ρι[.
]εσα[
]νμα[
 5]δ[

Fr. 4 1],, the foot and part of the cross-stroke of γ or τ],, the foot of an upright, with serif to left 2],, the base of ε or c followed by the top of a very faint tall upright, turning over to left, perhaps κ 4],, a short curved stroke on the line; λ, μ among the possibilities 5],, apparently the foot of an upright at a greater than normal interval

2440. PINDAR, *Paeans*

The authorship of the following fragments is amply guaranteed; and that the source of two of them is the *Paeans* follows from coincidences with 1791, 841, and, if I am not mistaken, 2442. It is probable, though not certain, that the third came from the same book. As far as I can see, no fresh light is thrown on the order of the pieces.

The hand, though it has a peculiarly formed θ and μ , belongs to the common angular type and may be assigned to the late second century.¹ Some of the lection signs appear to be original, others have been added in a lighter ink.

FR. 1

. . .

]. [

] γονδμ[

] εγνικ[

] λυπευ[

5] εκφρε.[

] κλοπα[

] κλέόσε[

] π[

] απολλο[

10] εέκαι.[

] μα.ξ.[

] παιαν[

] ζτεφ[

] έρνε[

15] μήμο[

] αρχομ[

] ηρωι[

] κελαδ[

Fr. 1 5 . [a dot on the line
α and ξ a headless long-tailed letter; τ possible
the text

10 . [a trace level with the tops of the letters
[a long-tailed letter with a flat top; ρ not sug-
gested but perhaps admissible

11 Between
14 Above the first ε perhaps a rough breathing by the hand of

¹ I should judge that P. Rendel Harris 21 is of about the same date, not, as the editor estimates, of the third or fourth century.

FR. 2

. . .

]. [

] εχέ[

] δι.[

] εκολ[

5] οξυ[

] χαμ[

] ρτ.[

]. [

] φη[

10] λ[

] πε.[

] υ.[

] να[.].[

] ανεμο[

15] ωμοι.αι[

] ετ[

For the interpretative transcript see p. 45

Fr. 2 3 . [the start of a stroke rising to right 5 Of ξ only the ends of the base, but not
δ, λ, or χ 7 . [the top of an upright 8 The lower part of a stroke descending from left
10] ., perhaps traces of the right-hand parts of β, but I am uncertain whether some of the ink does not
belong to the tail of φ above 12] ., perhaps a damaged τ, but the appearance is now of τ
the start of a stroke rising to right 13 seqq. 1791 1 seqq. 15 The stop is not prima facie
the left-hand end of the cross-stroke of τ

FR. 3

. . .

] υδ' εφ[] [] ονδ' εφ[

] αναξ απολλον [] αναξ Άπολλον

] αμενγαρεύχομαι [] α μὲν γὰρ εὔχομαι

] θέλοντι δομεν [] θέλοντι δόμεν

5] δύναμις αρκει [] δύναμις ἀρκεῖ

] ριθηδεθνα [] κατεκ[ρ]ιθη δε θνα-

] νώτατος έμμεν [] τοῖς ἀγα[ν]ώτατος ἔμμεν

] μα[.] νατ[.] οῖνα. [] μα[.] νατ[.] οῖνα.

Fr. 3 1 The apostrophe is uncertain. It might be part of an interlinear letter or one in the previous line. There is an unexplained stroke passing through the left-hand end of the loop of φ 2],, the top of a slightly concave upright 5],, the top of an upright 6 seq. Pind. fr. 149 8 Below the breathing a rounded angle which resembles neither ε, ο, nor ρ of this hand. The last letter apparently a headless ρ or υ rather than ι.

Fr. 1 I do not much doubt that ll. 5-18 of this fragment are to be combined with 2442 fr. 14 i 1-12 in such a way that 5-7 form the beginnings of the verses of which 2442 fr. 14 i 1-3 are the ends and 9-18 the beginnings of the verses of which 2442 fr. 14 i 4-12 are the ends. The result of the operation will appear as follows:¹

5	εκφρεγ[	]φ.εις	
	κλοπα[	]γαληθηκουψευδη	
	κλέσε[	]ηκλευσεκατ[	3
	π[	]θησσωμολλαν[	3α
	απολλο[	]αις ειςδηλο[
10	εέκαι[	]ευανθεος	5
	μα.ξ[	]ειαν[
	παιαν[	]ειανθεος	
	ερεφ[	]ειανθεος	
	ερες[	]ειανθεος	
15	μήμο[	ρ]αν	10
	αρχομ[	χ]ων	
	ηρω[	]νου[.κελαδησαθυμνου.	
	κελαδ[

One objection is at once visible, the failure of κελαδ to fall in the same verse in the two sets of lines, but I do not attach very great weight to this in view of the fact that in 2442 fr. 14 there is certainly space for more than one verse between 8 and 10 (though not enough for two written the normal size), so that quite possibly κελαδησαθυμνου should be displaced one verse downwards.²

The congruities I see are: κλοπα[~ ἀληθῆ και οὐ ψευδη, since κλέπτειν means 'to deceive' as well as 'to steal', e.g. *Pyth.* iii 29; κλέσε[~ κλευσεκατ, to be identified with Pind. fr. 308 (cf. *Nem.* iii end), where a like relation between Κλε(ι)οσε and Κλευσε is found in the MSS. and a similar dubiety about the accentuation; title ~ title; απολλο[υ, εέκαι[as far as they go, correspond metrically to the beginning of the antistrophe preserved 841 fr. 16, 16 seq. εμοι δε, [κ, υ] α; ερεφ[]ευανθεος ερες[c.g. φοίνικος are a suitable collocation; κελαδ[~ v.l. κελαδησαθ' υμνου.

3 seq. If το-λυπει, its first appearance in Pindar, but there are other possibilities.

6 Neither κλοπά nor κλοπατος hitherto attested for Pindar. From the schol. in 2442 fr. 14 I infer that a negative was expressed or implied.

7 Κλευσε κατ: κατά φρεσιν τοῦ υ, ὡς καὶ τὸ Κλειδε Ρ, Υ, Κλειδε Β, Κλειδε Δ, εέκαι, ἀντὶ τοῦ Κλειοσε schol. *Nem.* ii 17 (Pind. fr. 308).

9 seqq. Ἀπολλον . . . εέ καὶ τὰν . . . ματέρα? Cf. Pind. fr. 89a βαυόζωνόν τε Λατώ καὶ τοῦαν ἵππων ελάτειραν εείσαι.

14 I can find no justification for ερ-. Hesychius λυφερνοδντες appears to be a mistake for φιλερν-.

Fr. 2 12 ευγ[seems out of the question.

¹ I have added where they are available the few additional letters that accrue from 841 fr. 16.

² There appears to be disagreement hereabouts also between 2442 and 841 fr. 16 but I can get no light from it.

Fr. 3 2 seqq. The general tenor seems to be: Grant my request, Apollo, since you can, if you wish, and you are always esteemed most kindly to human beings.

8 μάργαντ- seems very probable but I can offer no particularly plausible interpretation of the end of the line.

1792 (Pindar, *Paeans*; ? other books). In the course of other work I have re-examined the fragments published in 1792 and can contribute the following corrections. The new combinations are numbered 1-16, the new unattached fragments from fr. 69 onwards, continuing the numeration of the original publication.

Snell (*Hermes* 73, 431) identified 1792 as *Paeans* of Pindar on the strength of the coincidence of fr. 16 with *Pae.* vi, 134-6, though the colometry of 1792 must have differed from that of 841 and PSI 147 (on which the text rests). The identification is corroborated by the coincidence of 15 (fr. 60+a new fr.) below with *Pae.* vi, 128-31. A similar colometrical divergence is manifest.

There are further coincidences of 1792 fr. 24; 55 (]αι[not]αιμ[in l. 1); and perhaps 83; 84, 1 with 2442 fr. 32 col. ii and 1792 fr. 31 with 2442 fr. 32 col. i 6-10, which may be *Paeans* though poems of other categories are found written by the same hand, and of 1792. 8 and perhaps fr. 69 with 2441 fr. 1 col. ii 12-19 and ?21 seq., which may be a *προσῳδιον*.

1. Fr. 1+fr. 3+fr. 17+fr. 52+3 new fr.

Ll. 1-5:

] [] [
	]με[]ωνιο[] [
	]οικειννε[]σαι[] [
	]αλαδαρτεμ[]ωϊονα[] [
	]χοσαμφεπο[]θεατιδ[] [
5	]μνησιοςδρεπην·	θαμαδε[κτλ.

Apparently the top of a column. On the gap at the beginnings of ll. 3 seqq. see the commentary. 3 [α rather than δ],, the right-hand end of a cross-stroke joining the top of ω, prima facie γ or τ, but other letters, e.g. λ, ε, not ruled out 5 [ρ rather than φ

L. 11: κορυφαιωνυπερθεφυλαξαιπ[.]νοφ[

Ll. 21-24:]αραντοταρακταινοντογ[.] [

] []φυγονανδρα[

]ηρασορ[.] [

] [

] [κτλ.

21],, on the line the end of a stroke descending from left Of γ only the upright, π not impossible],, the lower part of an upright 22],, the top arc of a circle],, the right-hand end of a cross-stroke touching the top of an upright, perhaps parts of two letters; above, a dot with the

right-hand end of a cross-stroke above it, apparently an interlinear letter 23 [, the left-hand arc of a circle 24 The surface is that of the underlayer and the traces ink which has soaked through

To obtain the same alignment in ll. 3-8 as is visible in ll. 9-16 it must, in my judgement, be assumed: that one complete letter is missing at the beginning of l. 3, no complete letter at the beginning of l. 5, two at the beginning of l. 7, more than one but not two of normal width at the beginnings of ll. 4, 6, and 8. If my estimate is correct λε] would project slightly, Να] and Κν] appreciably, into the left-hand margin. These supplements must therefore be suspect, though the internal suitability of the last particularly makes it impossible to reject them on the external ground.

To fill the gaps within the lines I should say there were required ε. 4 letters in l. 2, ε. 2 letters in l. 3, ε. 4 letters in l. 4.

2 ἐνεία Μοΐαια looks attractive.

3 ἀρρεμῶ]: I find it hard to accept δ as a reading of the last letter. ἀρρεμῶ is attested late but has been proposed in Pindar (for ἀρρεμῶ) at *Nem.* xi 12.

] ὤτων: the uncertainty of the first letter leaves the door open to many guesses. I mention only Λα]τῶτων, see next note.

4 If I am right in preferring ε]χος to λε]χος, μελ-λε]χος ἀμφέπο]ιαι is one of the considerable choice of possibilities which results that may be worth mentioning. If not, Λα]τῶτων . . . λέχος ἀμφέπο]ιαι has an obvious suitability.

With regard to α], it may be relevant to recall that Leto's sister was Νεπερία and gave one of its previous names to the island of Delos, or again that ἀετרון is applied to islands, 841 *Pae.* vi 125 seq. (*Aegina*), Pind. fr. 87, 4 (*Delos*).

4 seq. In the supplements ἀμφέπο]ιαι', ἀν]θεα τοιαύτας ὁμνήσιος δρέπηι I feel some confidence. Cf. ἀνθεα ὕμνων *Ol.* ix 48.

ὁμνήσιος: for the formation (for which Pindar shows quite a fondness, though its proliferation comes late and in prose) cf. χορεύσιος 841 *Pae.* vi 9, μορμυρόξιαι 2442 fr. 32 i 6.

5 seq. θαμὰ δ' ἐρχονται . . . θυσίαι, χεται, if required, would also be Pindaric.

11 φυλάξαι προνοίαι is indicated.

17 seqq. Why not τελε]τῶν δ' | κα]τελάμβανον [] | ἐπ]εφθόγγαντο δ'? 'Festal celebrations filled all' the island, or the like.

21 I take the articulation to be] ἀραν τῶν' ἀρ' ἀκταίνοντο, but it is to be said that the middle of ἀκταίνω (rare enough in the active) occurs nowhere else except as a doubtful reading in Et. Gud. in ν. (de Stef. p. 76) and apparently as a variant of the mysterious ὑπερικταίνοντο (*Hom. Od.* xxiii 3) in Hesych. ὑποκταίνοντο and *El. Mag.* 779, 10. It is noteworthy that one interpretation of the Homeric word (Hesych. in ὑπε]κταίνοντο, *El. Mag.* l.c. ad fin.) has the phrase διὰ τὴν χαράν, but I cannot verify χαράν here. And a different articulation is conceivable.

2. Fr. 2-1 a new fr.

.
]φαι [.
]ανευ εἶ [.
]μολοι α [.
]ναι [.
5]π [.

Perhaps to be attached to fr. 1 below the extant part of l. 24. Fr. 4 looks as if it might stand on its right.

1 [, the lower left-hand arc of a circle 2 Between ν and ε perhaps the left-hand end of the cross-stroke and a trace of the upright of τ 3 Between ε and α the right-hand end of a cross-stroke, e.g. γ or c 5 [, perhaps ο. There is a dot above, which may be a high stop or the left-hand part of a trema over a vowel to the right of ο

3. Fr. 10-1 a new fr.

.
] [.
]ουτεβ [.
] εδον [.
]εναιω [.
] [.

1 [, a tall upright, η equally possible with ι 2],, on the line the tip of a stroke descending from left

5. Fr. 19-2 new fr.

.
] [.
]ενχρ [.
] εα [.
] και [.

2],, perhaps the tip and foot of the right-hand stroke of ν For α perhaps δ 3 Or]ν

8. Fr. 30-1 fr. 65-1 a new fr.

.
]αν [.
]ρουαιε [.
]αχειαε [.
]ταιπ [.
] [.
] [.
] [.
]αυτερη [.
]αθανατ [.
]οσάγον [.
]γερω [.

Now found again in 2441 fr. 1 ii 12-19

Fr. 45 and 69 look as if they might be closely connected with the above and the letters contained in 69 recur in about the same positions in 2441 fr. 1 ii 21 seq.

4. Fr. 11-3 new fr.

.
] [.
]ρεεὺδ [.
] [.
] λιφραε [.
]νυμενοι [.
]ν [.

Fr. 16. See 15 (fr. 60-1) below.

6. Fr. 20-1 a new fr.

.
]χαι [.
] ουχν [.
] εμ [.
] [.

2],, a dot level with the tops of the letters and a trace on the line below, π possible but not verifiable 3],, the lower left-hand arc of a circle below the line 4 The upper part of a stroke descending sinuously from left to right, followed by an apex as of α or δ

7. Fr. 25-1 fr. 62

.
] [.
] [.
] ονων [.
] [.
] ον [.

1],, the right-hand side of ρ or φ 3],, perhaps the overhang of the right-hand stroke of ν

9. Fr. 33+a new fr.

.
] .γκυ[
] [
] .ετ[
.

1], perhaps part of the right-hand upper side of α 3], a dot level with the tops of the letters and the end of a stroke descending from left on the line below it, κ or χ suggested

11. Fr. 37+fr. 43+fr. 44+5 new fr.

.
] .ζοφ[
] ε . νανπ[
] ἀγεπροφα[
] ατοιδαμ[
5] εξια[...][
] ...[] .ω . .[
] μοσωπρολυέπτ[
] εωνοιτεκεπαλ[
] .ροσοδοντ[
10] .εχορονυπερτατ[
] χαρινλ[.] τεκ[
] εμπει μ . οικα[
] . ντασόιεν[
.

1], on the line the lower end of a stroke descending from left of ε less probable 2 Of ε only the lower hook, but c less probable. After this the surface is rubbed and a narrow letter may have disappeared. The two letters before ν are represented by a dot below the line and the right-hand part of a stroke descending from left to the middle of the left-hand stroke of ν 4 seq. I am not sure that the ends of these lines are not in fr. 74 5], on the underlayer; possibly the top of the left-hand stroke of ν 6 Perhaps] δαπ[, but the surface is badly rubbed After ω either ν[, π[, or .σ[(e.g. γο) might be elicited 8 Below ει what looks like the right-hand end of a paragraphus 9], the right-hand end of a cross-stroke level with the tops of the letters The next letter but one after τ was ε or c, the last two are represented by the lower part of an upright descending below the line and the lower left-hand arc of a circle. In the interval there is only scattered ink which might represent a single broad letter 10], the right-hand end of a cross-stroke touching the back of ε above the middle 11 After λ no letter may be lost; after the gap there is the bottom hook of a curved stroke closely followed by the foot of an upright and at an interval the foot of another upright 12 After μ the surface largely destroyed; ελ or ολ perhaps suitable 13], the right-hand end of a cross-stroke touching the top arc of a circle I should judge it not improbable that fr. 7 came from the same neighbourhood

10. Fr. 36. I believe fr. 53 joins immediately above.

.
] .[
] μάν[
] ψμ .[
] μα .[κτλ.

12. Fr. 40+a new fr.

.
] .υ .[
] χρου .[
] νο[
] .αι .[
5] πρι .[
.

1], a long-tailed letter, e.g. ρ, φ 2], the left-hand arc of a circle 4], the lower left-hand arc of a circle 5], the left-hand part of the loop of α or δ

13. Fr. 46+a new fr.

] θαν[.] .[
] ωρθυποκρ[κτλ.

Top of a column

1 Only the tops of the letters. θ might be ο, φ perhaps δ or λ, υ parts of two letters. The last visible ink, which forms the lower left-hand arc of a circle, is what has soaked through on the underlayer

14. Fr. 48+2 new fr.

.
] να . .[
] ιθαριντ[
] λεμονπ[
] η . . με[
.

1], the lower part of an upright descending below the line and the base of a circle 4 If there are two letters between η and μ the second will be ι. Of the first only the upper part of a stroke descending to right remains, perhaps ν

15. Fr. 60+a new fr.

] ναξο .[
] ποθειν[
] γαρετ[
.

Since this evidently contains parts of *Paeon* vi, 128-31 and is therefore separated from fr. 16 (parts of 134-6) only by the equivalent of 132-4 (part), it is probable that it stood nearly at the bottom of the col. preceding that of which fr. 16 appears to contain the top

Fr. 58 can hardly be rightly assigned to this MS. It is written across the fibres.

16. Fr. 68+a new fr.

.
] κωνυ[
] νεφελα .ε[
] .κατεργω[
][
.

2 Between α and ε the lower part of an upright close to α; γ suitable, but there are other possibilities 3 Perhaps] ν, but not normal and two letters may be represented 4], perhaps ν, but two letters, e.g. λι, may be represented . . .], perhaps π followed by α or λ and this by ν or υ, but of the last there is only the upper tip of a stroke descending to right

Unattached fragments. The numbering is continued from 1792.

Fr. 69

].λφ[
].νεπ[

See 8 (fr. 30+65+a new fr.)

Fr. 70

]. []
.ο.[
]. []
]. []
].νε[]
]. []

1]., a trace on the line and the right-hand arc of a circle, perhaps ω, apparently not β
.]., a trace level with the tops of the letters and another below it on the line, perhaps ν or τ

Fr. 74

].ν.[]
]. []

See 11 (fr. 37+43 etc., ll. 4-5)

Fr. 75

]. []
]....[]
].μαν.[]
]. []

Rubbed

2 Perhaps]αε,]λθ or the like. At the end, an upright with the left-hand end of a cross-stroke to the right of its top and a trace on the line below this 3 .]., the left-hand arc of a circle

Fr. 71

]. []
].νερρμ[]
].ει []
].θέcc[]
5].ντρων[]

1 Perhaps the left-hand upright of ν 3]., a short curve open downwards touching ε just above the middle, e.g. ν 4]., the tail of α or λ 5]., perhaps the end of the tail of α

Fr. 72

].ιρα[]
].εαc[]
].ραυ[]
].νc[]
5 []
]. []
].. []
].τγ[]

Rubbed and partly stripped
1]., the right-hand arc of a circle with a short stroke emerging downwards from its middle; ο not ruled out, though it does not account for all the ink 4 ο] perhaps possible 6 For ς] perhaps ε, θ, or a second ε possible

Fr. 73

].ocυ[]
].ρc[]

2 .]., the left-hand side of ε or possibly θ

Fr. 76

. λoγ[]
. []

1]., the lower part of a stroke descending from left right 2 The upper part of a tall upright

Fr. 78

].νθ[]
]. []

Fr. 80

].ειμμ[]
].υα[]
.α.[]

2]., the lower right-hand arc of a circle 3 .]., the upper left-hand part of ν?

Fr. 82

].ν[]
]. []
]. []

Fr. 84

].αν.[]
]οοο []
].ρcπ[]

Perhaps the end of 2442 fr. 32 ii. See introduction

1 .]., the left-hand loop of α would suit

Fr. 77

.]ρo.[]
.]o.[]

1 .]., the upper tip of a stroke descending to right 2 .]., perhaps α or δ

Fr. 79

]. []
]. []
].ο[]

2 Above and to right of ι interlinear ink

Fr. 81

].τω[]

Fr. 83

].ιω[]
].ν[]

Perhaps the ἐφύμιον of 2442 fr. 32 ii. See introduction

1]., the foot of an upright, hooked to right 2]., perhaps the lower right-hand arc of a circle, but this may be illusory

Fr. 85

]....[]
].κάιτ[]

1 Four letters might be represented

Fr. 86

· .
] . [.
] [.
] . απ [.
] μ [.

1 An upright with part of a cross-bar to left of its top 2], the tip of a stroke ascending from left, ν among the possible letters

Fr. 88

· .
] . ιτ [.
 · .

], the right-hand stroke of α or λ τ [is written unusually low

Fr. 90

· .
] . [.
] λ α [.
] ν τ [.
 · .

Fr. 92

· .
] μ ω ν [.
] [.
] ε ν φ [.
] ν . [.
 · .

3], the left-hand arc of a circle 4], a dot level with the tops of the letters . [, the top of an upright followed at an interval by the top of a loop; I should guess κρ, but I cannot rule out other possibilities

Fr. 87

· .
] [.
] λ α ν [.
] [.
] [.
 · .

Fr. 89

· .
] ν [.
] ω ν [.
] [.
 · .

1 Of ν only the feet, η might also suit

Fr. 91

· .
] . [.
] . π ε ι [.
] [.
 Stripped
 5] α α α [.
] α α α [.
 · .

5], ε or θ

Fr. 93

· .
] α [.
] α γ γ α ν [.
] φ α ο α ω [.
 · .

2 Of α only the tail ligatured to γ 3], perhaps traces of the right-hand arm of ν

Fr. 94

· .
] . [.
] α λ μ [.
] . [. ν ι α ι δ . [.
] . ο ι α ι δ α μ [.
 · .

1 The lower part of an upright descending well below the line 3], a comma-like remnant on the line], a short arc from the top right-hand side of a circle, perhaps ε], a trace level with the tops of the letters, perhaps from the top left-hand side of a circle 4], the right-hand stroke of δ or λ There is room for a narrow letter between α and α but no trace of ink

Fr. 95

· .
] ν α δ [.
] . ε λ [.
 · .

1], ι or ρ 2], perhaps the right-hand angle of π, though rather low. The right-hand stroke of λ is rather high and turns upwards towards the end, but I think ν less probable

Fr. 100

· .
] α ο υ μ [.
] . . . α [.
] ο ι α ι ε ν [.
] α ρ ε ο ι κ [.
 · .

If there was ever ink before the first letters of ll. 1-2, it has completely disappeared. Though the surface may be rubbed, this seems unlikely. On the other hand, l. 3 and still more plainly l. 4 do not start on the same alinement as ll. 1-2 2], α or possibly δ 3 Between ι and ε among other letters κ, ν, π seem possible 4], a short arc of the top left-hand side of a circle

Fr. 96

· .
] . ο π [.
] α δ [.
 · .

1], the lower right-hand arc of a circle

Fr. 97

· .
] ν ω ν [.
] ν κ ε ι α ι α [.
] ν ω ν π ο [.
] μ π ο [.
 · .

1 Between ν and ω a trace on the line suitable in its appearance and distance from ν to the hook of π, but] ν [is an alternative possibility], the left-hand side of ν or π 2], perhaps simply ι, but the surface is disordered

Fr. 98

· .
] . κ [.
] ε ν ε ν [.
] π ε λ α [.
 · .

1], what looks like the right-hand part of the cross-bar and upper part of the right-hand upright of η, but not the normal η of this hand], possibly traces of λ, but perhaps delusive

Fr. 99

· .
] [.
] [.
] α κ ι α ζ [.
] . [.
 · .

Fr. 101

·
·
] ωϗ[
·
]. ποτκξ[
·
] ε . ι τε[
·
·

1], a dot on the line 2], the top right-hand arc of a circle, with a dot above (? mark of cancellation) ξ rather anomalous but so would λ and χ be. For ε possibly θ 3 After ε a circular letter followed by the middle of a letter apparently ligatured to ι

Fr. 103

·
·
] . ν ο ν[
·
·

], traces suggesting the lower part of a stroke descending from left, followed by the top of a circle, presumably ε

Fr. 106

·
·
] α λ λ α π[
·
·

Fr. 108

·
·
] ν α c[
·
·

], a dot touching the overhang of c, e.g. τ

Fr. 109

·
·
] ω[
·
] π[
·
] λ[
·
·

Fr. 111

·
·
] κ λ ο[
·
·

Fr. 102

·
·
] ω ν [
·
] [
·
] ε ρ υ ο[
·
] λ ε ο[
·
·

4], an upright with traces on frayed out fibres to right, ν possible

Fr. 104 vacant

Fr. 105

·
·
] ι c[
·
] α μ φ[
·
·

1], the tail of a, λ, or the like ligatured to ι; I cannot rule out ρ

Fr. 107

·
·
] . [.
·
] ε ν α[
·
] α ι δ[
·
·

1 The lower end of an upright descending below the line followed by a hook open to right on the line 3], a horizontal stroke touching the tip of the loop of a, e.g. τ

Fr. 110

·
·
] ε ι α[
·
] α δ[
·
] γ χ ρ[
·
] λ α[
·
·

1], the start of a stroke rising to right

Fr. 112

·
·
] ο κ ε[
·
·

Fr. 111-12 may join, ο standing below κ

Fr. 113

·
·
] . [.
·
] ι [.
·
] π[
·
] θ [.
·
·

2], the end of a ligature touching the top of ι 3], the left-hand arc of ο or c 3], perhaps the right-hand edge of a loop 4], the top of an upright

Fr. 116

·
·
] τ ρ[
·
·

], the tail of α or λ

Fr. 119

·
·
] . α [.
·
] [.
·
] . [.
·
·

1], the foot of an upright hooked to right or the left-hand lower part of a loop, e.g. α 3 A horizontal stroke suggesting a mark of length rather than a letter, followed by the lower part of a stroke descending from left

Fr. 122

·
·
] . ο [.
·
·

], parts of the left-hand side of ν or π suggested but ν perhaps not ruled out

Fr. 114

·
·
] . [.
·
] ε ι γ α[
·
·

1 A horizontal stroke apparently too near the next line to be the base of a letter and therefore presumably a paragraphus or the like

Fr. 115

·
·
] ν [.
·
] [.
·
·

Fr. 117

·
·
] φ α τ [.
·
·

Of φ only the tail, ρ not ruled out 4], the top of a stroke slightly above the top of τ

Fr. 118

·
·
] c ο ι[
·
·

Fr. 120

·
·
] ε ι[
·
] α λ κ[
·
·

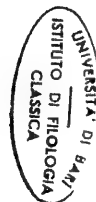
1 Written on the underlayer; ι may be delusive and e.g. ρ possible

Fr. 121

·
·
] ε λ κ ο[
·
·

Fr. 123

·
·
] ι α λ[
·
·



Fr. 124 Vacant.

Fr. 125

]χθ[

]πρ[

Fr. 128

].εψ.[

].αυ..[

] , near the line the extreme right-hand end of a stroke coming from right [, the left-hand arc of a circle 2] , the right-hand part of the cross-stroke of τ suggested [, the first letter has a flat top but I cannot decide between c and the like and γ and the like. The following traces might represent the tops of two letters

Fr. 131

].ω.[

]. [

1] , the end of a stroke coming from left and touching the base of ω [, the start of a stroke rising to right

Fr. 133

] ν[

Fr. 135

]. [.] . [

]ρερ[

]. [.] . [

Fr. 126

]μ.[

[, the bottom left-hand arc of a circle

Fr. 127 Vacant.

Fr. 129

].ρσ[

] [

1] , prima facie the base of ε or c, but the hooked foot of η, π, or the like not ruled out 2 For ' perhaps the right-hand half of σ might be read. Next, apparently the tops of φ or ψ and ι followed at an interval of one letter (represented only by faint and scattered traces) by the top of δ or λ. But the surface is rubbed

Fr. 130 Vacant.

Fr. 132

].ρ..[

] , a short arc from the upper right-hand side of a circle [, the top of α, δ, or λ followed by the top left-hand arc of a circle

Fr. 134

]. [.] . [.] . [

]καδ..[

].νχρσν[

1 Of the second letter an upright sloping slightly to right with ink going to right from its top 2 [, the top of a circle 3] , the tip of an upright. Of ρ only the lower part of the loop

Fr. 136

].φ[

].ι[

I think this must have broken off fr. 28 but I cannot attach it

1] , a trace below the line 2] , resembles the tail of α in ligature

Fr. 137

]. [.] . [

]το.[

]ρτ.[

]λ..[

Fr. 138

].ονα[

].εδι..[

2 . [, bases of letters suggesting λα or χα but a single μ could not be ruled out

2441. PINDAR, UNCERTAIN CATEGORY (?πρροδία)

Though a good proportion of the following verses is more continuous and apparently less defective than a great deal of the newly found Pindar, there are still many problems presented by it which I am unable to solve. Some may be removed by the discovery of overlaps with other manuscripts, but the only coincidence I have so far found (Fr. 1 ii 12-22) makes no addition to the text. What I have to say of the class of poem which may be exhibited by this piece of a roll will be found at Fr. 1 ii 16 note. The metre of the second (of which most of an 8-lined strophe and the first two lines of the antistrophe are preserved) is of the kind called Aeolic, being based on the glyconic or its associated verses: ph | ^ cho dim | ph + √[-? | cho dim | gl | gl | √- + cho dim? | gl + -[? (cf. *Pyth.* x, of which the beginning is indistinguishable). About that of the first I can form no clear idea.

The hand is a medium-sized upright rounded uncial comparable with that of 2159-64 but more ornamented, many of the letters being serified, in which respect it resembles P. Ryl. 19. It may be dated about the middle of the second century. The lection signs appear mostly to be due to a different pen and may all be so. Two hands are responsible for the marginal notes.

		Fr. 1			
Col. i		Col. ii			
		δ[]	υπολιw. αλκ[']α[]		
		7 θ[]	ι[] ρφ[]		
		[]	ι[] [] [] [] [] []		
		[]	αθw[]		
5		[]	λα. . α[] γ[] [] []		
		[]	ευδοξίαcδεπίχειραδε[]		ευδοξίας δ' ἐπίχειρα δε[]
		[]	θελίγ. ιαμενμοίc'αφα[]		θε. λίγεια μὲν Μοίc' αφα[]
	ρδει	[]	μωντελευταίcοαρίζε[]		μων τελευταίc'οαρίζε[]
		[]	λογοντερπνωνπεw[]		λόγον τερπνῶν ἐπέwν[]
10		[]	μνασειδεκαίτιwαναί[]		10 μνάσει δὲ καί τιw ναίw[]
	χειw.	[]	θ'έκαcηρωίδoc []		θ' ἐκάc ἡρωίδoc
		[]	θεᾶρίαc·βασανι []		θεαρίαc. βασανι-
	ε βραcταcιc'ου	[]	cθερτιδεχρwcωιτελοc []		cθέντι δὲ χρwcῶι τέλοc []
	β. α. . . π ^v		γνωμαcδεταχειαcσw[]		γνώμαc δὲ ταχίαc cw[]
			σοφίαwιγαραιεραιπλε[]		15 cοφίαi γὰρ ἀείρεται πλε[]
15	τηνδισπροδίνη		τωιδεwαματιτερπwι[]		A[ι]γινήταιc Τῶιδ' ἐν ἄματι τερπwῶι
	λων	α[ι]γινηταιc	ιπποιμεναθάναται []		εἰ[c] Αἰακῶν ἵπποι μὲν ἀθάναται
		ει[ι]αιακων	ποσειδανocαγοντ'αιακ[]		Ποσειδᾶnoc ἄγοντ' Αἰακ[]
			νηρευcδογερωwεπετα[]		Νηρεύc δ' ὁ γέρωw ἔπετα[ι]
20	εναφιδαί	×	πατηρδεκρονιωνμολ[]		20 πατήρ δὲ Κρονίωw μολ[]
			προcομμαβαλωνχερι[]		πρὸc ὄμμα βαλὼν χερί[]
	ταιρουc		τραπεζανθεwνεπαμβ[]		τράπεζαν θεῶw ἐπαμβ[]
			ἵναδιεχυταιπιέν[]		ἵνα οἱ κέχυται πιέν[]
			ερχεταιδειναντιw []		ἔρχεται δ' ἐναντιῶι
25		7	ὑπερτάτᾶw[] οwᾶ []		25 ὑπερτάταν [] οwᾶ
			[] []		[]

Fr. 1 Col. i 8 After ι a trace of ink; perhaps a middle stop projecting slightly above the level of the tops of the letters; not apparently a letter 13 *margin*. 1 The first letter represented by the left-hand arc of a circle, above the second perhaps η (or the compendium for α?) Before ε either a diagonal stroke like the sign for ερι or two letters, of which the first might be η or ν After ε what looks like the lower parts of ν but might perhaps be α or λ alone or followed by ι β is differently made from the β in the next line; θ may be admissible. See commentary. 2 Traces suiting βιαα; then perhaps ο^v but ο is not closed at the top and υ is anomalously made

Col. ii 1 . . . the tips of two converging strokes followed by the top arc of a circle Between ν

and α traces compatible with χ 2 For θ perhaps ε possible [], a short arc of the top right-hand part of a circle [], the tip of an upright, κ suggested 3 The surface is rubbed and the remaining traces can be variously interpreted and combined; the last might be α followed by the lower part of an upright 4 [], a dot on the line 5 Before λ the lower end of a stroke descending from left γ might be a damaged τ; after it the upper left-hand arc of a circle 7 After the apostrophe a short stroke ascending to right, perhaps casual ink; not α [], the upper part of an upright with a stroke going to right from its top; not the ρ of this hand and not *prima facie* γ 12-19 1792. 8 21 seq. 1792 fr. 69? 23 [], perhaps the middle left-hand part of ε, though there is no sign of the top arc 26 [], the tip of an upright; there is a trace of ink at a lower level to its left in the margin

Fr. 1 Col. i 13 marg. If οὐ(τω) πιν(έ) is rightly recognized at the end of this note, I should suggest that the tenor is that some commentators give οὐ βία as the interpretation of the qualification of *εἰσέει* which ends in *σα*. But this I cannot satisfactorily supply. Against ἀβρά lie the objections that β is not at all an attractive reading of the ink before *σα*, that the apparent hiatus ε ἀβ- is very unwelcome, and that the sense given to ἀβρά does not square with the Pindaric uses attested hitherto. ἐχθρά may be admissible (though one would expect to see some of the upper right-hand arm of χ and it would be necessary to assume that damage had distorted the lower right-hand curve of θ), but against it lie the objections that the negative which it would be necessary to suppose before it could not have been οὐκ—I cannot say that it could not have been οὐτ'—and that it is questionable whether ἐχθρά would have been thought to require an interpretation at all. It may be worth calling attention to ἐχθρῶν ἔριν in *Parth.* ii 63 (Pind. fr. 94b).

It will save trouble if I add, -ερα is not an acceptable reading.

15 marg. '... The preposition διά, to give ...', i.e. the effect of διά is to make the sense, construction, or the like, such and such.

20 marg. ἐν ἀοιδῶν also at *Pyth.* v 103. The plural appears to be more usual (e.g. *Ol.* vi 7, *Paean.* iii 12) and the note may indicate a variant.

22 εἰπαίρους or possibly a compound.

Col. ii 1 Perhaps ἵπου πόλιν χαλκῆ[ς]α[ς].

6 The 'wages of glory' may be the poet's song, cf. *Nem.* vii 63 κλέος... ἀνέως ποτιφόρος δ' ἀγαθοῖς μισθός οὗτος.

6 seq. δε[]θε suggests some form of δέκομαι, but I should have expected δέκεσθε, δέξασθε to have been divided before the c and δέδεχθε, δέχθε before the χ.

7 seq. αφαρ[(ἀφαρ [-]) is not a probable interpretation of the ink. The alternative αφαρ[suggests only ἀφαγ[ις | μῶν. ἀφαγισμός (like ἀγνισμός) is hitherto attested only late, in prose and in the singular, and I am not sure that the articulation is probable.

The 'atmospheric' plural τέλευται is not elsewhere used by Pindar—the plural in fr. 108 is of a different nature, cf. *Bacchyl.* x 46—but is to be seen in Aeschylus (cf. especially *Pyth.* ix 66 with *Agam.* 745).

8 seq. ὄραος (the derived verb here first in Pindar) appears to be properly applied to low-toned speech and I am not certain that Pindar ever means 'song' by it. In any case the addition of λόγων seems to imply that the Muse (though λῆγαια might be taken to refer to her singing voice, but λῆγαια... ἀγορητής Homer) 'speaks'. λόγων... ἐπέων is an odd phrase to which I find no nearer parallel than ἐπέων... ὕμνον *Nem.* ix 3.

10 μνάσει: there is nothing to show that a compound did not occur. Pindar has ἀμνα- as well as the simple verb.

10 seqq. A natural interpretation would be: she will remind, too, the absentee of the visit to the hero's shrine, i.e. this poem will be a record of the occasion it celebrates for him who was not present at it. But there are ambiguities which should be noted:

- There is a curious use of ἐμνασεν at *Pyth.* xi 13 which makes it possible, though I think very improbable, to take the whole of the phrase τινα... θεαρίας as the object of μνάσει.
- τινα may refer to a particular person or generally to absentees.
- ναλονθ': besides the meaning of 'having one's home' in a particular place, there are instances where ναλεω seems to mean 'to be at the moment'. (I should regard as among these Soph. *O.C.* 117, 137, *Trach.* 99.) I have found no example of the second usage in Pindar.
- There are three theoretical possibilities, that ἐκάς is to be taken with ἡρωίδος θεαρίας, with ἡρωίδος alone, with neither. The choice of the third will produce the sense given above; so would the choice of the first, the indirect object of μνάσει being understood from ἐκάς ἡ. θ. I mention the second, in spite of the awkwardness in the order of words it assumes, because there is no obvious reason why ἡρωίδος as an adjective (as which it is attested only in later writers) should have been preferred to the regular ἡρωίας (*Ol.* xiii 51, *Nem.* vii 46).
- ἡρωίδος, if a noun, would in the first place be taken to mean 'heroine', but, as appears from Plutarch, *qu. Gr.* 293c, there is a possibility of its being the name of a holiday.

13 seqq. I cannot follow the thought, but if χρυδαί and γνώμας are in some kind of parallelism, in spite of the difference of case, and σοφία means the poet's art, there may be some relevance in

comparison with *Pyth.* x 67 πειρώντι δὲ καὶ χρυδὸς ἐν βασάνῳ πρέπει | καὶ νόος ὀρθός 'the true heart shines forth under test like gold on the touchstone', on the one hand, and *Nem.* iv 82 ὁ χρυδὸς ἀφόμενος | ἀνάγκη ἔδειξεν ἀπάσας, ὕμνος δὲ... βασιλευδῶν ἰσοδαίμονα τεύχει | φάτα 'as refining reveals gold in all its brightness, so song makes a man as splendid as kings', on the other. Or, since σοφία in the neighbourhood of γνώμα may well mean simply 'wisdom', a possibility which occurs to me is that something is said to be the πέλος of tested gold and 'understanding', σύν[εσις], of the swift wit, which is elevated by wisdom... A comparison with *Bacchylides* fr. 14 may not be out of place.

Since lines found in this MS. recur in 1792, which contains also fragments referable to Pindar's *Paean*s, the question arises whether *paean*s are to be recognized in the parts of two poems preserved in this column. The *prima facie* probability is that they are not. Though the application of the name was later widened, the *paean* τὸ παλαιὸν ἰδίως ἀπενέμετο τῶι Ἀπόλλωνι καὶ τῆι Ἀρτέμει (*Proclus ap. Phot. Bibl.* 320, 20, ? from *Didymus p. λυρ. ποιητ., El. Mag.* 777, 10) and the style of title found at 2441 fr. 11 ii 14 (*Δελφοῖς εἰς Πυθῶν*), 2430 fr. 35, 12 (*Ἀνδρῶν εἰς Πυθῶν*), 2442 fr. 14 i 3a (-τ)αῖς εἰς Δῆλον) accords with this. But if not *paean*s, what? Of the other types of lyrical composition with which Pindar is credited only the hymn, the ὑπόρχημα, and the προσόδιον appear to merit consideration and of these the last seems the most likely choice. There was a close relationship between the προσόδιον and the *paean*—a *Δηλιακὸς παιάν* to be written for the *Ceans* is described as προσοδιακὸς παιάν, schol. *Isthm.* i inscr. b, προσόδια are by some incorrectly called *paean*s, *Procl. ut sup.*—, which might account for their turning up together in fragments written in the same hand, and again, a mission to a sacred site, which is the occasion of the first of our pieces, and a procession to a temple (or the like), such as is described in the second, might suitably be accompanied by a processional (or, to be more exact, 'accessional') song. But I see no specific evidence with which to reinforce these general considerations and it might be held that the form of the title, εἰς Αἰακόν (not Αἰάκειον—a temple of Aeacus at Aegina, *Paus.* ii 29, 6, *ei Aibibi*—), indicated rather a hymn.

17 seq. ἵπποι... Ποσειδάνος: all horses are Poseidon's (e.g. *Psaumis* takes pleasure in his Posidonian horses [mares, schol. ad loc.], *Ol.* v 21), but presumably here the god himself is depicted as present with his team, hence ἀθάναται.

ἀγών· Αἰακῆ: the first word is ambiguous, the second may be completed in a considerable number of ways and may not end the verse.

19 Nereus, the old man of the sea, *Pyth.* ix 94, was the father-in-law of Aeacus, Zeus (l. 20) his father.

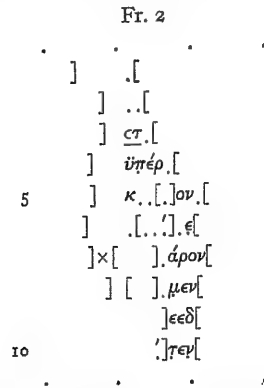
20 seqq. I can give no very satisfactory account of these apparently simple and nearly complete verses. As it is hardly credible that χερί is to be construed with πρὸς ὄμμα βαλῶν, which I presume means *προσβαλῶν ὄμμα*, perhaps μολῶσι should be supplied in l. 20, and χερί taken with some verb meaning 'approaches', say, πελάζει, to be supplied (since l. 21 is *prima facie* complete) in l. 22.

τράπεζαν: either the 'meal' or the physical 'table' on which offerings were placed.

επαμβί: ἐπ' ἀμβί[ροσαν, -ρόταν, -ρότων.

23 ἴνα οἱ: again *Pyth.* ix 56.

νέκταρ or some case or derivative.



Fr. 2 1 The foot of an upright with serif to left the same level 2 The top of a circle followed by a trace at the same level 3 .[, the foot of an upright 4 .[, a trace in the middle position resembling the centre of a small ω 5 After κ traces on a single fibre, of which the first might represent a π [, the left-hand end of a horizontal stroke on the line 6 .[, the upper left-hand part of ϵ or θ [, the right-hand end of a cross-stroke touching the middle of ϵ 7 .[, perhaps the right-hand angle of π 8 .[, the top of an upright, with the lower end of an acute above?

Fr. 3

Blank space for $\gamma\upsilon\upsilon$, then:

] $\tau\omicron\iota\kappa\alpha\upsilon$ $\frac{\circ}{\circ}\frac{\circ}{\circ}$ [
] $\tau\omicron\iota\kappa$ [
.

2442. PINDAR, * $\Upsilon\mu\upsilon\iota$, $\Pi\alpha\iota\acute{\alpha}\nu\epsilon\varsigma$, ? other pieces

In the introduction to 1787 the editors wrote: 'The difficulty of the task of reconstruction . . . is much increased by the fact that the remains of this roll were found together with a quantity of other lyric fragments in an identical hand. There is a number of smaller pieces which cannot be assigned to one manuscript or the other with any approach to security . . .'. Though this uncertainty still persists to some extent, it is now clear that a proportion of these 'other fragments' and a large number which have been added to them come from a group of manuscripts containing parts of the Pindaric corpus. There have been identified passages of the *Hymns* and the *Paeans*, transcripts of which are given, and of one book of the *Epinicians*, namely the *Pythians*, which being extant it has been thought needless to repeat. These are not likely to have occupied less than one roll apiece. The form of the title of the poem partly preserved in fr. 7, 7 being new may indicate the presence of a fourth category and another roll, the marginal note in fr. 94, 4, a fifth, the $\pi\rho\omicron\sigma\acute{\omicron}\delta\iota\alpha$, and still another. How many more there may have been I see no way of determining. I am not inclined to base any estimate on the variations of the script, though these are sometimes sharply distinct,¹ not so much because there may have been in a hand of so common a type errors of identification, as because, where we are in a position in some degree to follow its progress (*Pythians* i 6-; iii 101-; iv 39-, 58-, 72-, 76-, 134-; vi 9-), we observe considerable variation within relatively short intervals. The possibility that works of other authors, besides the two identified, are represented must be kept in mind, though no more can be usefully said at present on this subject. The hand which wrote the text, including the titles, may be responsible for some more cursive marginal additions e.g. at fr. 14 i 3, 12; 15; 22, 8, 10, 27; 28, 1; 32, 23; 39, 5; 55, 1; 94, 1 seqq.; 98, 2, 8; 99; but as some are more cursive than others there is no certainty that only one hand was at work. The bulk of the marginalia are in a very small cursive written with a thinner point. In these, too, I am unable to say whether only one writer is to be recognized. In the lection signs at least two pens of different thicknesses are evident and I should judge that many of those made with the thicker are original.

¹ It may be remarked that in the fragments assigned to the Sappho (1787) there are likewise several easily distinguished variants of what is certainly the same hand. There are besides one or two writings about which I now feel doubtful whether they should not be regarded as the work of other copyists.

Fr. 1	
Col. i	Col. ii
]τονχεριτανδιεραν	αρ[
.]κῶν'επιδεστρατονδῖε	πέτραν[
.]σουτεθαλας	κιονες'ερ[
]μοικιν	ε'ευδα[
5]..[]τηρ [	.].ις[

Fr. 1 Col. i 1 *schol.* v. comm. 2], the right-hand tip of a lection sign (in a different ink from the text) above the line 3], a dot at mid-letter level 5 Of ε only the upper tip, of the following letter only a dot level with the tops of the letters

Col. ii 1 seqq. Pind. fr. 88, 6 seq. 5].. the tops of two loops, the first smaller than the second ; perhaps]βρ

Fr. 1 The ancient quotations, Pind. fr. 87 and 88, have been conjecturally assigned to the *προσῳδια*, but Professor B. Snell's observation of metrical correspondence with Pind. fr. 29, ἀρχαί . . . τῶν Πινδάρου . . . ὕμνων (*schol.* [Lucian.] *enc. Demosth.* 19), enables them to be established with virtual certainty as parts of the first of the *Hymns*. Fr. 1 ii below exhibits parts of verses preserved in Pind. fr. 88, and parts of the metrical system exemplified in Pind. fr. 29, 30, 87, 88 may be recognized with reasonable probability in what remains (or can be conjectured) of the preceding column. There is, further, some ground for believing that passages referred to by Quintilian and Strabo as occurring in the *Hymns* may be identified in that column and conjecturally attributed to the lost column that preceded it. Though little that is new accrues, it is something to fix the positions of known elements in a kind of Pindaric composition which has hitherto not been represented in a book-text.

Col. i - What remains is compatible with the following metrical constitution :

```

- - - - ] - - - - - - - - -
- - - - ] - - - - - - - - -
- - - - - - - - - ] - - - - -
- - - - - - - - - ] - - - - -
- - - - - - - - - ] - - - - -

```

which is that of Pind. fr. 29 ἡ τὸ πάντολμον—ὑμνήσομεν, fr. 30 ἄγον Οὐλύμπον—ἀλαθέας ὄρας, fr. 87 -αε ἀκίητον—ἄστρον, fr. 88 κυμάτεσσι—χθονίων.

Hymn 1	
Fr. 1	
Col. i	Col. ii
]τον χερὶ τανδιεραν	ἂν [δ' ἐπικράνοιοις χεθον
.]κῶν, ἐπὶ δὲ στρατὸν αἰ-	πέτραν [ἀδαμαντοπέδιλοι
c- .]σουτεθαλας	κίονες, ἐν[θα τεκοῖ-
]μοικιν	ε' εὐδα[μον' ἐπόψατο γένναν.
5]ε.[]τηρ	.].ις[

1 seqq. The marginal note is both faded and rubbed. I suggest something like οὐ(τω) εἶρ[η](κε) τὸ βόσπαλον, ἱεράν τῆν μεγάλην, ἐν(οἰ) διεράν, ὅτι . . . υγρον. At first sight this seems to imply that some divided τάνδ' ἱεράν, others τὰν διεράν, but it is to be remarked that besides the interpretation of ἱερός as μέγας (which is found in lexical writings in many places), the interpretation of ἱερός itself as διερός is recorded in the scholia on *Il.* xvi 407 ἱερόν ἰχθύν . . . μέγαν . . . οἱ δὲ διερόν (cf. Hesych. ἱερόν-ἐνυγρον . . . μέγα . . .)

(Pindar refers to Ptolemy's club in the words κείπτωι . . . κληράς ἐλαίας at *Ol.* vii 50).

The sacred, mighty, or wet object, meaning or referring to a club, which someone took (I presume) in hand and rushed upon the host, is strongly suggestive of a mention of Heracles. I should judge it, therefore, by no means improbable that we have here the remnants of the passage to which Quintilian refers, when he says (*Inst. or.* viii 6, 71): apud . . . Pindarum . . . in libro, quem inscripsit ὕμνος, is namque Herculis impetum adversus Meropas, qui in insula Coo dicuntur habitasse, non igni nec ventis nec mari, sed fulmini dicit similem fuisse . . . (Pind. fr. 50). The occurrence of κῶν may be a mere coincidence (though the name of the island is monosyllabic as early as *Il.* ii 677), but οὐτε θαλας | κα . . . οὐτ' ἀνέ[μ]μοικιν is an easy and natural way of supplementing *Il.* 3-4.

The passage referred to in Strabo 7 *epit.* *Vat.* (Pind. fr. 51) may well have stood in the column lost on the left. And it may be worth while to call attention to the fact that in the other two places where Pindar mentions the Cos incident (*Nem.* iv 25 seqq., *Isthm.* vi 31) he goes on with the slaying of Alcyoneus at Phlegrae.

Col. ii 5 One would expect to see the top of the letter presumed missing at the beginning of the line. If βρ is right, I should guess ε] rather than υ].

Fr. 2-5 The appearance of the following fragments is generally similar to that of the preceding and they may have come from the same neighbourhood.

Fr. 2

· ·
] [] [
] [[
] [[
]. τάμο.[
] αἰτῶν[
]. [

Fr. 2 Apparently top of col.
1], perhaps the upper tip of ε [, an
upright 3 The top of a loop

Fr. 4

· ·
] [[
] καταλ[
] [

Fr. 4 2 Or π[

Fr. 3

· ·
]. κα.[
] ἀλα[
] [[
] [[

Fr. 3 Apparently end of col.
1], perhaps the tip of the overhang of ε
[, the start of a stroke rising to right

Fr. 5

· ·
] χθ[
]. θ.[
]. . [

Fr. 5 2], the upper part of a stroke ascending to right [, the start on the line of a stroke ascending to right 3 The upper part of an upright followed by the upper part of a stroke descending to right

Fr. 6-7 The following two fragments may be regarded as having very probably formed part of the same column. There is a joint in each and the appearance of the papyrus on either side of it corresponds, left to left and right to right. But the upper fragment must have stood clear of the lower and I cannot with any confidence trace the vertical fibres of the back of the one into the other across the intervening gap.

Fr. 6

· · ·
] [[[
] [[[
]. θενι.[
] νύβ[] ν[] [[
] μόν' ολυμ[
]. τολουρητ[] ν[
5]. υγαιεφντενο[
] ρανομάκκα[
] ντροτοβαλλεμ[
] ἀνβαθύ[] λ.[
] ευ[

Fr. 6 1], a trace level with the tops of the letters [, a trace on the line 4], a trace on the line 5], a faint trace level with the tops of the letters and the end of a stroke descending from the left to touch the stem of υ; λ suitable 7 Some ink not accounted for between εμ
8 Between υ and λ some two-letter combinations could be accommodated [, the start of a stroke rising to right

Fr. 6 3 The collection 'Ολύμπους ἀγεμών at *Ol.* ix 57 suggests the possibility of ἀγεμόν' 'Ολύμπιον, or the like, here.

4 οὐ ῥητόν not elsewhere in Pindar; οὐ φασόν *Ol.* vi 37, *Isth.* vii 37.

5 If]λυγαιε, perhaps (δι)ωλυγαιε, not hitherto in Pindar.

6 οὐ]ρανομάκκα[, not hitherto in Pindar; the presence of φντενο[in the previous verse makes it probable that the reference is to trees as in *Od.* v 239. But both words are susceptible of a metaphorical interpretation and the missing noun might be e.g. δόξαν or τιμάς (cf. *Isth.* vi 12, *Pyth.* iv 69).

Then (δι)ωλυγαιε might qualify e.g. δαιδαίε.

7 If βαλλέμεν was intended, the acute is written abnormally low.

8 I do not think βαθύκο]λπ[is ruled out.

Fr. 7

]εω[
]ωι.[
]νᾶ'ρ.[
]'... παιήνων[
 5] ,οριᾶν πετα.[
] .[] []
]ργειοις .[. .]c ἠλεκτρῦ[
]δαριδᾶν ἱερῶι []
]νυιπεφυτευμενονα[
 10]ρισοφῶι παρεχει μελο.[
] ,ν' ἀμφιπόλι φλεγε[
]νυμνων .ελασεξακαμ .[
] .[.]'μενοςούκενεσαπλακ[
]ερι[.]αρδανῆαι []
 15] ,ιδιάποτε θήβαι []
]τεκαῖα .[.]καναίλοχοι []
]ήλασαν[.] ννυχόνκρυφα[
]λεκ .[] .[] []
] [] [] []

Fr. 7 1 Above ε interlinear ink; apparently the lower end of a grave accent 2 [., the lower part of an upright 3 [., a trace on the line; ι possible 4 Before ε the lower part of the stem and the extreme right-hand end of the cross-stroke of γ or τ 5 Of]φ only the side of the right-hand loop; ρ theoretically possible Of λ[only the apex 6] .[., the base of a circle 7 -ouc 1st hand; ι written on ν in a different ink .[., only faint and scattered ink 10 Of ε[only the lower part of the back 11] ., two traces compatible with e.g. ω but not verifiable 12 Of εγ only the extreme lower tips of the end and beginning 13] .[., the top of an upright]' ., a dot slightly below the base-line 15] ., a dot above the line, perhaps the upper end of an acute rather than part of a tall upright, with the right-hand arc of a circle, off the line, to its right; I should guess]ω 17 above α[a dot, presumably part of a lection-sign 18] .[., an upright followed by what is *prima facie* ε, though there is something anomalous about its top. Probably the bottom of the column

Fr. 7 4 The form as at *Pae.* vi 121, 127; *Pind.* fr. 140 b 9(63).

5 I should guess νκα]φοριᾶν πετα[and compare *Bacchyl. Epinic.* v 186, but other possibilities can be thought of.

The title seems to be of a new type. I suppose ε to be the end of a noun and ἠλεκτρῦω[to represent a genitive. In any case the possibility that this is a paeon, which might be suggested by the occurrence of παιήνων at the end of the preceding composition, appears to be ruled out. Nothing is to be inferred from ἕμνων, l. 12, which is used in a quite general sense.

9 τεμέρει and εἶλος are compatible with the context.

Fr. 7

]εω[
]ωι.[
]ναέρ.[
]' .ε παιήνων []
 5]φοριᾶν πεταλ[
] .[] []
 Ἄ]ργειοις .[. .]c ἠλεκτρῦω[
 Τυν]δαριδᾶν ἱερῶι
]νυι πεφυτευμένον α[
 10]ρισοφῶι παρέχει μέλος[
] ,ν' ἀμφι πόλι φλεγε[
]ν ὕμνων εέλας ἐξ ἀκαμαγ[τ
] .[.]'μενος οὐ κεν ἐς ἀπλακ[
]ερι [.]αρδανῆαι
 15] ,ι οἰά ποτε Θήβαι
]τε καὶ ἀν[.]κα ναύλοχοι
]ήλασαν [ε] ννύχιον κρυφα[
]λεκ .[.] .[.]

10 ἀνδ]ρι σοφῶι παρέχει μέλος 'supplies the poet with a theme' might be thought of. ἀνδρι σοφῶι *Isthm.* i 45, *Περὶ δὲ ἀρόταις δυνατοὶ παρέχειν πόλιν ὕμνον Nem.* vi 32 seq.

11 seq. For the 'blaze' of songs cf. *Ol.* ix 22 πόλιν μαλεραῖς ἐπιφλέγων ἀοιδαῖς, *Isthm.* iii + iv 61 εἶψαι πυρῶν ὕμνων, (more simply *Bacchyl. Pae.* iv 40 ὕμνοι φλέγονται).

12 Perhaps 'from untiring mouth(s)'. The 'hyphen' partly preserved under α[appears to indicate a compound of ἀκαμαντο-

13 If ἀπλακ- represents ἀμπλακ-, it is to be remarked that this spelling is not found (and is not metrically requisite) in the other places where the word occurs in Pindar.

14 *περὶ Δαρδανῆαι* would naturally come into the mind, but I do not see the relevance of Troy to this context and other supplements can be thought of.

15 Θήβαι: I presume the city, as e.g. *Hes. Op.* 162, not the nymph, though in Pindar the two are not always readily distinguishable, e.g. *Ol.* vi 85, *Isthm.* i 1 (with the schol.).

16 seqq. The best-known incident connected with Electryon is the lifting of his cattle and the killing of his sons by Teleboan sea rovers, and there is a vague suggestion of something of this sort in these verses. But there are the following observations to be made, though I am not sure whether all or any of them are relevant objections.

The incident took place in the Argolis not in Boeotia.

ναύλοχος is attested only of places where ships can ride, not of persons lurking in ships. (The accent would then I presume be ναυλόχος.) The verb ναυλοχεῖν, however, is used both of persons and ships lying in wait.

The robbery may have been carried out at night. It was not carried out secretly (apparently κρυφαῖ or a form of κρυφαῖος stood at the end of l. 17) in any version of the story we have.

ἠ]λεκτρῦων may have stood in l. 18, but τ cannot be verified.

Fr. 8

·
]·εμ[
·

Fr. 8 Perhaps from the left-hand side of the same column as fr. 7
], a horizontal, slightly wavy, stroke just off the line, perhaps ξ

9-11 the following three scraps look as if they came from the same neighbourhood. They have a general resemblance to fr. 6-7 and the largest, like those, contains a 'joint' but, I am fairly confident, cannot have belonged to the same column.

Fr. 9

·
]·ι·[
]τ·ερ[
]·ν·[
]αλ[
5]·φικ·[
]·ντ'ενρς[
]·ιπαμμε[
·

Fr. 9 1 The ink before and after ι should perhaps be interpreted as a trema (though it would be written abnormally low), in which case]·ο'ι seems likeliest. The first letter had both a vertical and a horizontal stroke and might be γ or τ 3], two letters may be represented, e.g. α or λ followed by γ or ι 4]τ; I cannot rule out λ 5], μ possible but two letters might be represented κ very doubtful; of the right-hand side nothing but a trace at the middle of the upright. A letter might be lost between it and the last trace, a dot below the line 6 ρ more like ρ, but ς not ε or ο 7]., the tip of an upright

Fr. 10

(b) ·
]χρη·[
(a) ·]αιδ'ε·[
]δα[]εκρα[
]ανέ[]τ'ουρα[
5 ·]·[

Fr. 10 (a), (b) The interval cannot be determined. The appearance suggests the right-hand side of the same column as fr. 9

(b) 1], a small loop on the line, ε suitable 2], a stroke rising with a slight slope to right, with ink to right of its top; perhaps μ or ν but I am not sure that ε could be ruled out 5 Perhaps the apex of α or δ

Fr. 11

·
]·[
]δ·ε[
]·δ[
·

Fr. 11 3], a high stop or the tip of an upright

Fr. 12

·
]θ·ε[
]έ·ιτ·η·μ[
]μ·ε·ρ·τ·ο·τ·ε·ρ[
]α·ν·α·τ·α·ν[
·

Fr. 12 2 Of η only the first upright, but ι alone or ι[ε] discommended by the spacing

Fr. 13

·
]·[
]έ·ι·ν[
]·ι·τ[
·

Fr. 13 3], the top of a small circle, perhaps ρ

Fr. 14-31 The larger fr. 14, 22, 29 are identified as belonging to the *Paeans* either with certainty or with reasonable likelihood. The grouping with them of the accompanying smaller fragments is based only on similarity of appearance.

	Fr. 14	
Col. i		Col. ii
(a)	[φ.εις [	1
	]μαληθηκούψευδη	2
	[ηλευσεκατ[	3
	]θησασαλαπαν[	3a
	]...αις ερεδηλο[	4
	] ]	5
]]	
]...[
	]ευανθεος [
	]...η...ηγυρ...	
]]	
	]αν	10
	]ων ...	
(b)	]κελαδηςαθωνουκ.	
]ηρ[	]τονκαταμαξιτον	
]ντε[	]οτριασανιπποικ.	
(c)]ειαν[	]ανοναρμα	15
]ικα[	]μεν.	
]πευχ[	]ουτ'ευπεπλωιθυγατρι	
]μναμ[	]ιεντ'ευ	[]
]αχα[	]εν.	α[
	]φρενεκ	20
	]ιαδων	
	]ερευναικοφιακοδον	
	]...η...[

	Fr. 14	
Col. i		
	]φ.εις	
]]	
(1)	]...η...αις εικ δηλοιν	στρ.
(2)]]	
(3)]]	
(4)]...[
(5)	]ευανθεος	
(6)]]	
(7)	]...ρ]αν]	
(8)	]...χ]ων]	
(9)	]...νους]	
(10)	]...Ο]μηρ[ου]	]...τον κατ' αμαξιτον]
(11)	]...οντε[ε α]	]...λοτριαικ αν' ιπποικ,
(12)	]...επ]ει αυ]	]...π]ανον αρμα]
(13)	]...Μ]οικα[	]...μ]εν]
(14)	]...ε]πευχ[ο]μ]αιδ' Ο]υραν]ου τ' ευπεπλωι θυγατρι]	
(15)	]...Μ]ναμ]ο]ι]αδ]ων κ]ο]ρα]ι]ε]ι τ' ευ-	
(16)	]...μα]χα]ν]ι]αν δι]δο]μ]εν]	
(17)	]...η]υ]φ]λα]ν]ι γ]α]ρ ανδ]ρω]ν] φ]ρε]νε]κ]	
(18)	]...ο]ι]στι]ς αν]ευ]θ' Ε]λικ]ων]ι]αδ]ων]	
(19)	]...βα]θει]αν ε]...[...ων] ε]ρευ]να]ικ]ο]φ]ια]κ]ο]δ]ον]	
(1)	]...ε]μο]ι δε τ]ου]το]ρ[...]	]...ε]δ]ω]
(2)	]...α]θαν]α]τ[...]	]...ν] πο]ρον] κ]τλ.

Fr. 14 is partly preserved also in 841 fr. 16, 17. The contributions of these are indicated by half-brackets in the right-hand transcript. The vertical relation of (b) to (c) is fixed by the fibres of the back; its horizontal position is not determinable by the cross-fibres, there being a joint close to the right-hand edge. If I am right in supposing that it stood above (c) and that 2440 fr. 1, 9-18 contains the beginnings of ll. 4-12 (which should be 4-13, see the note there), it will follow that (b) contains the beginnings of ll. 13-15, and the collocations which result seem suitable enough. The hypothesis may be verifiable by means of the fibres of 841 fr. 17 and 16 (about lines 6-9) or by fixing the two doubtful letters in fr. 17, 4 as $\mu\omicron^1$

¹ *Postscript.* I have since received from Mr. T. C. Skeat the following report on 841. 'It is as

nearly as possible certain that fr. 18 fits on below 17. . . . The last two lines of fr. 17 and 18 therefore read:

επειαν[
οικ[

And the traces of the initial letter of the last line are in every way suitable to the supposition that it is *μν*. He was not able to verify the position of 841 fr. 17+18 relatively to 841 fr. 16, but that is now not necessary. If *επειαν, μοικς* are the beginnings of consecutive lines, it follows from the evidence of the new MS. that in

Ομηρον αμαξιτον
ιοντες ιπποικ
επειαν αρμα
Μοικα μεν
επευχομαι θυγατρι κτλ.

the proper correspondence has been established.

Col. i 1 After φ traces on the line suggesting the base of ε but perhaps only the foot of an upright
 3 *schol.* 2 [prima facie the left-hand part of the loop and tail of φ but perhaps α or δ. 7 A dot
 off the line followed at an interval of a letter by the lower part of an upright 8 Between this
 line and the next there is more space than is elsewhere allowed for one line but not enough for two
 written the normal size. I see nothing to correspond in 841 fr. 16 as read 9], a sign like a
 large comma, off the line; not apparently part of a letter though in the hand of the text. Nothing to
 correspond in 841 fr. 16 as read *schol.* Perhaps ηεσαηηηρε., but there are many possibilities
 11 The ink to the right of the text, which might at a pinch be interpreted as ανω, may not be writing at
 all 13], from the remains here taken with the reports of the ed. pr. and Snell of the reading
 of 841 fr. 16, 6 I should deduce]π 23 *schol.* Before τ⁷ there may be three letters, the second sus-
 pended; after τ⁷ possibly ε. γ, but there are many alternatives

Fr. 14 Col. i 3 *schol.* κλεοθς ἕκατι: see on 2440 fr. 1, 7.
]θηρω μολπαν ε.[(perhaps ἰδι) must apparently be part of the lemma, but it receives no light
 from 2440.

ζ⁷ in 841 *passim* and many other places. I am doubtful of its interpretation as Zenodotus.
 I should say it always means ζήτει, ζητῆται, or some other part of this verb.

3a The title, as e.g. at PSI 147, 183a-b, 2430 fr. 35, 12, 2440 fr. 1, 8, in the column between suc-
 cessive pieces. Cf. 2442, fr. 7, 7; 16, 3a. With this arrangement the asterisk was certainly some-
 times not employed, perhaps never. It appears in two other arrangements: (1) that of 1792, where
 it is placed in the column between successive pieces but the title (if added at all) must have been in
 the left-hand margin; (2) that of 2441 fr. 1 ii ad 15 seqq. (which corresponds to 1792. 8 betw. 4-5),
 841 fr. 11 ii ad 49 seqq., where it is placed above the title in the left-hand margin abreast of the
 first verses of the relevant piece.

The B.M. Bacchylides (*Epimicilians*), which has the titles in the left-hand margin, sometimes
 accompanies them with the asterisk, sometimes not.

The form of the title seems to be characteristic of *Paeans*, cf. 841 fr. 11 col. ii bottom.

The ethnicon, which will begin with Π, if my location of 2440 fr. 1 is correct, and probably ends
 in -ται, will not be able to be verified.

8 εὐανθέος: it may be worth remarking that, if this is to be combined with 2440 fr. 1, 13 seq., there
 may be a reference to the φοῖνιξ (or the δάφνη) on Delos under which Leto gave birth to Apollo,
schol. Eur. *Hec.* 458.

10 seqq. I see nothing incongruous in the following conjectural arrangement:

‘Ομήρου[	τρη]πτόν κατ’ ἀμαξινόν
ἰόντες α[	ἀλλ]λοτρίας ἀν’ ἔπποις.
ἔπει α[	π[τ]ανόν ἄρμα
Μοισα[	]μεν.

In other passages Pindar speaks of himself as following (*Nem.* vi 53) and as deserting (*Pyth.* iv 247)
 the ἀμαξινός. Here I should guess he promises a ‘new’ and ‘original’ song, ‘off the beaten track’,
 ‘not riding in another’s car’, ‘for I myself can drive the Muses’ winged chariot’, or the like. *Μοισαῖον*
ἄρμα *Isthm.* viii 61, *ἄρμα Περσίδων* *Pyth.* x 65.

17 ἐπεύχομαι had been rightly conjectured in 841 by the first editors.
 23 841 had ἐρευνᾶν σοφίας. If this is a mistake for σοφίας, our MS. suggests how it may have
 arisen from the insertion of ε in some ancestor in the second ac instead of the first.

Fr. 15

] αὐτολ[
]ν αὐτ[
]. λ. [.] . . . []
]. []

Fr. 16

.
] γον[
] γον[
 3] ιδετ[
 3a] αριωι[

Fr. 15 Cursive, but apparently the same
 hand as at fr. 14 i 3 *margin*, which I take to be by
 the writer of the main text

1], a ligature, τ suitable 3 After λ
 an angle, perhaps η or κ [above this a
 stroke rising slightly to right, possibly part of the
 preceding line

] επο[
 5] . []

Fr. 16 1 Or] αι,] λυ 3], ο or the right-
 hand side of ρ, φ 4 ρ much rubbed and per-
 haps delusive

Fr. 16 3a A title:] αριωις [etc. . . .

Fr. 17

(a) . . .] π[
] πολέμοι[(b) . . .
] λεγγω[] . ι. []
]. κ[] νο[]
 5] ε[.] [] . ια[]

Fr. 17 The interval between (a) and (b) is not determinable

2 Of π only the top of the right-hand upright Of ι only the extreme lower tip 3 Of φ only
 part of the left-hand angle Perhaps] αι, but α anomalous [], the foot of an upright below the
 line 4], the upper part of a stroke descending to right, followed by an upright; α, δ or λ, fol-
 lowed by ι, more probable than ν 5], perhaps φ, but the central stroke is less tall than normal
 and there is what appears to be a rough breathing (in the same hand as e.g. the note below fr. 14 i
 (a) 1) above the right-hand side], α or δ

Fr. 18 vacant.

Fr. 20

Fr. 19
 Col. i Col. ii

] . . .] ν[
] υ . []

] ελάυν[
] επειν[]

Fr. 20 1], the top of an upright

Fr. 21

] []
] άγων []

Fr. 19 Col. ii 3], perhaps the bottom left-
 hand angle of α

Fr. 22

]ετο· []
]οιχοι·χα[]
]ασαν· []
 2 vv. lost
 6]λανη[] []
]ρανω[]]ξαι[]
]κρηΐαι[]]εργο[]
]λυκειασπ[]]ντες[]
 10]τιξενιοιέφ[]]σαι· []
] ατερθεντεκεω[] []
] αλοχων·τεμελ[]]φροιαυθ[]
]μονανακριμναντες·ε []
]σιμβροτονπαρθενιαικε[]
 15]ακτηρατωνήδαλαμα[]
] γεθηκεδεπαλασαμ[]
]φωνα·τατεοντατεκα[]
]προσθενγεγενημενα []
]ταιμναμοσυν· []
 20]παντασφινέφρα[]
] ιουδρλοναπνευ[]
] γαρεπηγπονος []
] αρετα[] []
]καθαρονδ[]· []
 25]ουτοξύτατον[]
] αιναδα[]
] ωπώ·'ινασ[]
]αφεσεν· []
]ν· []
 30]αγω· []
] ει· []
] ω· []
] ας· []

Text made up of 2440 fr. 2 ; 2442 fr. 22 ; 841 fr. 87, 90, ?143 ; 1791 ; Pind. fr. 53.

.. []
 σχε[]
 δε []
 κκαλ[]
 5 οξυ[]
 χαμ[]
 οτ· []
 []
 φη[]
 10 .λ[]
 πε· []
 .υ· []
 ναών· τὸν μὲν Ὑπερβορ[έοις
 ἀνεμος ζαμενής ἐμ(ε)ξ[]
 15 ὦ Μοῖσαι· το(β) δὲ παντέχ[ι]νοις
 Αφάϊστοι παλάμαις καὶ Ἀθά[να]ς
 τίς ὁ ῥυθμὸς ἐφάνετο·
 χάλκεοι μὲν τοῖχοι χάλκ[εα]ι
 θ' ὑπὸ κίονες ἔστασαν,
 20 χρῦσαι δ' ἐξ ὑπὲρ ἀετοῦ
 αἶδον Κηληδόνες,
 ἀλλὰ νῦν Κρόνου π[αι]δες
 κεραυνῶι χθόν' ἀνοξέ[α]μ[ε]ν[ο]ι
 25 ἔκρινψαν τὸ [π]άντων ἔργον ἱερῶ[ν] αὐ[τ]ῶν
 γλυκείας ὀπὸς ἀγα[ρ]ήντες,
 ὅτι ξένοι ἔφθ(ι)νον
 ἀπερθεν τεκέων
 ἀλόχων τε μελήφραυ ἀδ[ε]ῖ
 30 μιν ἀνακριμνάντες·ε []
 λυεῖμβροτον παρθενία κ[ε] []
 ἀκηράτων δαίδαλαμα[]
 ἐνέθηκε δὲ Παλλάς ἀμ[]
 φωνῶν· τά τ' ἔοντα τε κα[]
 35 πρόσθεν γεγενημένα
]ται μναμοσυν· []
]παντα σφιν ἔφρα[]
]ιον δόλον ἀπνευ[]
] γὰρ ἔπην πόνοσ
] αρετα[]
 40]καθαρόν δ[]· []
]ου· θξύτατον[]
] αινασ ἀδα[]
] ωπώ(ι)· ἴνασ[]
]αφές ευ· []
 45]ν· []
]αγω· []
] ει· []
] ω· []
] ας· []

Fr. 22 6][, I cannot certainly identify the traces but they are consistent with α 13], a stroke rising to right to which the middle stroke of ε is ligatured; a little to its right a dot on the line and a little further to right a trace level with the tops of the letters. See comm. 16 The first letter may well have been ε but is not verifiable; the strokes of the following ν are in disorder as a result of distortion of the fibres 19], unverifiable, α possible but not particularly suggested 21], the tail of α or λ 22], the upper end of a stroke rising from left, perhaps ν 23], the right-hand end of a cross-stroke level with the tops of the letters and a trace below it on the line the right-hand end of a cross-stroke level with the tops of the letters 27], perhaps part of the loop of ρ, but ε, τ, and 26], a dot level with the tops of the letters 28], a trace below the line compatible with ρ among other letters are equally possible 29 ν perhaps followed by the back of ε or less probably ε. It is not certain that the following traces are not to be combined with this 30], the lower end of a stroke rising to right 31], the tip of an upright], the lower part of a stroke rising to right 32], possibly the left-hand angle of φ 33], an upright

Fr. 22 13 seq. τὸν μὲν: the second temple at Delphi. πεμφθῆναι δὲ ἐς Ἔγερβροῦς φαῖν ἀντὸν ὑπὸ τοῦ Ἰππολλῶνος, Paus. x 5. 9. The 'mighty rushing wind' is a new detail. 15 seqq. το(β) δέ: the third temple, made of bronze, l.c. 11. ῥυθμός: new in Pindar, 'form, fashion'. 22 seqq. οὐ μὴν οὐδὲ τρόπον ὄντινα ἀφανισθῆναι συνέπεσε τῶι ναῶι κατὰ ταυτὰ εἰρημένα εὐρισκαν καὶ γὰρ ἐς χάσμα γῆς ἔσπεσεν ἀντὸν καὶ ὑπὸ πυρὸς τακτῆναι λέγουσι Paus. l.c. 12. Pindar's account, though compendious—κεραυνῶι suits only one of 'Kronos' sons'—, covers both versions. Cf. *Paes.* iv 40 seqq. τρέω τοι πόλεμον | Διδε Ἔβροσιδαν τε βαρύκτυπον, | χθόνα τοί ποτε καὶ κρατὸν ἄθρόον | πέμψαν κεραυνῶι τριόδοι τε | ἐς τὸν βαθὺν Τάρταρον, of which occurrence Ovid *Ibis* 475 says 'Maceilo rapidis icta est . . . flammis'.

ἀνοιξάμενοι ἐκρυψαν: cf. *Nem.* ix 24 seq. χύσσειν κεραυνῶι . . . Ζεὺς . . . χθόνα κρύψεν δ'. The middle is very rare and heretofore only much later. 25-27 are in strophic correspondence to 841 fr. 84, 13-15, but the two preceding not to the two preceding.

25 γλυκέας ὄσες: the 'voice', which is much dwelt on, μελίφρον αὐδα, l. 28, and ἀμβρο-? φωνῶι, ll. 32 seq., is that of the 'charmers', cf. τῶν παρὰ Πινδάρῳι Κηληθόνων, αὐ κατὰ τὸν αὐτὸν τρόπον ταῖς Σειρήσι τοὺς ἀκροαμένους ἐπισημανομένους τῶν προφῶν διὰ τὴν ἡδονὴν ἀφαιναίνεσθαι, Athen. vii 290c, on the strength of which 1791, 14 ἐφθνον may be corrected.

27 seq. For this detail cf. *Od.* xii 42. ἄτερθεν pregnant, 'away, separated from'. 28 μελίφρον αὐδα: the hiatus is extraordinary and the more surprising in that it could easily have been avoided, e.g. by employing γάρυι or interchanging αὐδα and φωνῶι. Perhaps θυ-μὸν ἀνακρ., which I prefer to κόρμον, in spite of what follows. 29 seq. 841 fr. 143 is given as

]ε
]ε' ἐπε[
]αικρ[

There seems to me a fair chance that it contains the same verse-ends as ll. 29 seq. here.¹ If so, the text to be dealt with will be:

μον ἀνακριναντες' ἐπε[
λυσιμβροτον παρθενωί κε[

(I should say that in our MS. κρ[was a very improbable interpretation of the ink.) I can form no clear idea of what is meant by λυσιμβροτον . . . δαδαλαμα, 'a work of art offered as ransom'? The Κηληθόνες were presumably, like the Sirens and like subsequent Delphic priestesses, virgins, to which fact ἀκηράτων may well and παρθενωίαι no doubt does refer.

¹ In answer to my inquiry Mr. T. C. Skeat has kindly confirmed that the general appearance of 841 fr. 143 is very similar to that of 841 fr. 87, that κε[may be read for κρ[, and that ἐπ may be read for ἐπ.

(Curious resemblances of vocabulary are to be observed between this passage and *Pyth.* v 32-, but δαυδαλαμα there, the only other instance in Pindar of the noun, has been removed on metrical grounds.)

32 seqq. Accepting the stop after φωνῶι and the double τε as correct, I should guess something like: Pallas put (enchantment) into their voice and Mnemosyne (or her daughters, the Muses) revealed to them the present, past, (and future). δ τ' ἔσσειται could be installed at the beginning of l. 35. With πάντα φων ἔφραεν, -aw might, on this view, be compared Hes. *Theog.* 31 seq. 37 seq. 'Breathless(ly) . . . for toil was involved', (or the whole might be negatived).

Fr. 23

·
] ¸ [] κ [] ε []
·

Fr. 23 2], the left-hand upright of π or the like

The beginning of a piece.

Fr. 24

·
] π [] α κ [] κ []
·

Fr. 24 1], the right-hand arc of a small loop about level with the tops of the letters; ρ not suggested Above π a sign like ο open at the top; above the next letter, of which only a dot remains, the upper end of a stroke descending to right 2], the upper part of an upright between the lines. Of φ one would expect to see part of the right-hand loop 3], a dot about mid-letter], the left-hand lower angle of α or δ probable

Fr. 25

·
] [] μ α []
·

Fr. 26

·
] τ α []
·

Fr. 27

·
] η ρ []
] υ α []
] . []
·

Fr. 27 1], a dot level with the tops of the letters 3], compatible with the tips of α

by 841 fr. 82 i 1 seqq., which is assumed to refer to the same portion of text. The first four lines partly preserved there clearly relate to the oracle obtained by Erginus in old age on inquiring about the getting of children. It is true that the mention of an oracle bidding him march on Thebes has been introduced by a supplement not in itself improbable in ll. 9 seqq. of the same fragment, but this appears in no other account, Apollodorus (*Bibl.* ii 4, 11) saying simply that the expedition was consequent on the injunctions of the dying Clymenus.

4 seqq. *Κλύμ(ε)νον ἀναιρεθῆ(νω)*: three versions of the death of the father of Erginus: (a) at the hands of Perieres. I cannot decipher the name of the authority, which ends in -on and perhaps -eon or -eion, but I think a correct guess might be verified. Apollodorus (*Bibl.* ii 4, 11), who says that Clymenus was wounded (not killed outright), attributes the deed to Perieres, charioteer of Menoeceus, and places it at Onchestus: (b) *ὀπό τινος Καδ[μείων]*? The authority is Hellenicus. Paus. ix 37, 1 says *Θηβαίων ἀνδρες* and he also implies that it took place at Onchestus. It is just possible that *κί(ατ')* 'Ογγηστὸν μαχόμε(ε)νον' was written but I cannot verify it and do not find it a particularly satisfactory interpretation of the traces: (c) at the hands of Glaucus in a chariot race. There is no other record of this version and Epimenides, the authority for it, who seems to have written not less than sixty books of *Genealogies* (*ἐν ξ γένεαλογ[ι]ών*), is unknown except for a mention as a homonym of the Cretan in Diog. Laert. i 115. (But see *Pauly-Wissowa* in Epimenides (2).)

7 seq. The sense is evidently: there were two wars between Orchomenos and Thebes, the first occasioned by the murder of Clymenus, the second by Heracles' mutilation of the heralds sent to fetch the tribute. But I cannot make out the word that follows *δαεμο()*, which I should expect to be a participle (-οντα).

9 seqq. The sense and, to a reasonable approximation, the words of this note may be recovered with the help of the scholia on *Il.* v 64 and Lycoph. *Alex.* 132, 136: *λ(ο)μοῦ κα[τα]σχόντ(ος) Λακεδαιμο-(νίου) ἔχρη(σεν) ὁ θεὸς Με[γα]λάωι | θύειν Λύκωι καὶ Χί[μ]αιρῃ (leg. -ρεῖ) πορευθέντι εἰς τῆ(ν) Τευκρίδ[α] | ὑπ' Ἀλεξάνδρου ἐξενέθη καὶ ἀδύις ἐπὶ τὸ χρηστῆ(ριον) η- (ἦλθον, ἦκουσι uel sim.) | ὁ μὲν περὶ παῖδ[ων] γονῆ(ς) ὁ δ(ὲ) π(ερὶ) τῆ(ς) Ἑλένη(ς) ἀρπαγῆ(ς) χρησόμε(ε)νος |*. Since the Trojan war took place in the time of the great-grandsons of Clymenus (Paus. ix 37, 7), the Delphic temple referred to in the note will be the fourth, built by grandsons of Clymenus, Trophonius and Agamedes, and burnt down about 548 (Paus. x 5, 13).

(I call attention to 841 frs. 86 and 92, in which the name *Ἀλέξανδρος* may have occurred, not to speak of remoter possibilities, *Χίμια*, *ρηῆ*, *Σπάρτα*, but can myself make no further use of them.)

13 Possibly *νον* or *λων* ἀ[ρ]χ[ι]στ[ε]ρ[ος] *ἐκατ[ε]ρο* at 841 fr. 82 i 15, but I should guess *-τειοι* rather than anything else here.

Fr. 30 i The first word, of which I can make nothing but *].εχ[ι]στ[ε]ρ()*, would be verifiable. A prophecy of the destruction of Troy also in 841 fr. 82 ii 32 seq.

FR. 32-37. In the largest of these fragments are found several coincidences with fragments of 1792. 1792 certainly contains *Paeans* but there are grounds for believing that it also contains compositions of other categories. The classification of the two pieces partly preserved in fr. 32 must, therefore, remain doubtful. FR. 33-37 are grouped with fr. 32 on the strength of their general physical resemblance.

Fr. 32

Fr. 32
Col. i

Col. i		Col. ii	
] [
	] φ, μα [
	] [ . . . ]	] . . . μρ [
	] [ ] π [. . .] οντων βι [	] ουραν [
	] [ ] σ [. . .] αλκαῖδα [	] εβασίλει [
5]] κ [. . .] χ [. . .]	5]	δ νυμφαναρ[
] επαιγ. [	] μ . . . ξίασ . . .	] τρ . . . εναν . . .
] . . . μεν [	] [ ] ξ [. . .]	(2) λ [ε . . .]
] φ [ . . . ]	] [ ] θ [. . .]	(3) [. . .] ξωντιςεδα [
] [ . . . ]	] [ ] [ . . . ]	(4) [. . .] ε . . . μακαρ . . .
10 ]	] [ ] [ . . . ]	(5) αλκαναχελαιου [
] [ . . . ]	] [ ] [ . . . ]	(6) κρानιου του τοζα [
] [ . . . ]	] [ ] [ . . . ]	(7) ἠγε βασιλειαν . . .
] [ . . . ]	] [ ] [ . . . ]	(8) νυμφαναρict . . .
15 ]	] [ ] [ . . . ]	(1) εσσαταιγαρδ . . .
] [ . . . ]	] [ ] [ . . . ]	(2) ἀναοσωσρ [
] [ . . . ]	] [ ] [ . . . ]	(3) αστεξκρεα [
] [ . . . ]	] [ ] [ . . . ]	(4) ναυταιδ' α [
] [ . . . ]	] [ ] [ . . . ]	(5) χρησειπολι [
20 ]	] [ ] [ . . . ]	(6) ανθρωπι [
] [ . . . ]	] [ ] [ . . . ]	(7) ἠγε βασιλ [
] [ . . . ]	] [ ] [ . . . ]	(8) νυμφαν . . . [
] [ . . . ]	] [ ] [ . . . ]	ετιδανδρ . . . []
] [ . . . ]	] [ ] [ . . . ]	] ταντ . . . νπρ []
] [. . .]] [] [. . .]] . . . []	
] [ . . . ]	] [ ] [ . . . ]	] η []

Fr. 32 The papyrus is frayed, liable to flake, warped, and stained. Offsets may also be a cause of illusion in places. A few more letters might be recoverable but I do not trust myself to undertake the necessary treatment.

The ends of col. i 6-10 are also to be recognized in 1792 fr. 31.
 Col. i π Before μ what now looks like the bottom half of θ but perhaps partly offset ink. At an interval after α a dot on the line. I doubt whether any letter is lost 3] . . . a horizontal stroke on the line followed by what may be ε (or ω, though it would be smaller than the normal); but the fibres are disordered 4] α consistent with the ink but not verifiable 4] . . . the foot of a stroke hooked to right 5 Before χ either ρ or υ probable 6 ρμ : of ρ only scattered traces but suggested by the position, of μ only the left-hand upstroke and a trace of the central curve but υ less likely μαργ. There may be two letters represented before ε (? τo or τα) and two after κ, with perhaps a third suspended 7 The first letter of the line apparently contained a cross-stroke with an upright descending from its right-hand end 8 φσι now less clear than at an earlier stage. Before c the spacing seems to recommend ε rather than α 9 Before ζ a slightly convex upright, as of υ; after ζ perhaps ο, or possibly ε From the top of the last c a stroke like an acute; perhaps offset ink 20] . . . a cross-stroke, as of γ 21] [. . . the tip of an upright
 Col. ii ι 1] . . . perhaps ο, or a single μ? 2] [. . . the lower part of a stroke ascending to right 5 ταντ would suit, if it did not leave out of account some ink (on the line) between ο and υ 6 After δ perhaps the left-hand arm and the stem of τ, but χ cannot be ruled out 8] . . . the tail of a stroke

] [
	] φ, μα [
] [. . .]
	] [ ] οντων βι [
	] [ ] ξίασ' Αλκαῖδα [
5 ]	] κ [. . .] χ [. . .]
] επαιγομ[	] [ ] [ ] δ [] θυραν ἐπειδ[
] . . . μεν [	] [ ] [ ] δ [] ε []
] φσι c θεοπομπ[ο] [] []
] [. . .]] [] []
10]] [] []
] [. . .]] [] []
] [. . .]] [] []
] [. . .]] [] []
15]] [] []
] [. . .]] [] []
] [. . .]] [] []
] [. . .]] [] []
20]] [] []
] [. . .]] [] []
] [. . .]] [] []
] [. . .]] [] []
] [. . .]] [] []
] [. . .]] [] []
] [. . .]] [] []

descending from left 10 ζαθ acceptable 11 The third letter after υ would be taken for χ but is presumably υ 12 After τ prima facie ο 13 After ξ perhaps a triangular letter and then υ 15] [υ possible though not so readily suggested as λ 23 The foot of an upright followed by what might be the damaged loop of ρ and this at an interval (in which a narrow letter may be lost) by the upper end of a stroke descending to right 24] [υ the foot of an upright

Fr. 32 Col. i 4 Αλκαῖδα : Alcaeus was father of Amphitryon, Hes. Scut. 26, et al.; Αλκαῖδαι Οί. vi 68 c. schol.

6 μορ]μορξίας : in 1792 fr. 31, π perhaps the tail of the second ρ, the foot of ι, and the lower part of the loop of α may be identified. The word is not recorded, nor anything nearer than μορμούζει-έκφοβει in Photius. For other cognates with -μορ- and the commoner -μολ- see the lexicon. The scholiast at Aristoph. Pax 474 uses the word *έκφόβητρον* to explain *Μορμών*. I can neither verify nor rule out *έκφο* in the marginal addition here. From hereabouts may be recognized a strong resemblance to *Νεστ.* ι 35 seqq., which describe the same occurrences at the birth of Heracles.

7 *διὰ θυρών :* οίχθεισῶν πυλῶν l.c. 41.
 8 *ἐπειδ[:* I suppose more likely to be correct than 1792 fr. 31, 2 επ[δ], but I am unable to see whether *ἐπειδή* is apt.
 8 seq. *δφισ θεόπομπ[οι :* ("Ἡρα) πέμπτε δράκονταc ἀφαρ l.c. 40; βρέφος . . . Διδίc : παῖc Διδίc l.c. 36.
 10 -ντο corrected to νθ' δ may correspond to τοι μὲν . . . ἔβαν l.c. 41 seq. as δ δ' ἀντίον ἀνὰ κάρα τ' ἄειρε corresponds to δ δ' ὀρθόν μὲν ἀντεινεν κάρα l.c. 43.

11 'with < > hand he threw the gay swaddle from his limbs'.
ποικίλον σπάργανον: κροκωτὸν l.c. 38. μελέων also occurs in the Nemean passage l. 47, but there it is applied to the snakes.

13 ἐδύασεν: cf. Bacch. xvii 18 δύνανεν ἄμμα (on the ᾱ see Snell, introd. 15*).

14 seq. ἄπεπλος ἐκ λεχέων . . . ὄρουσε: (Ἀλκμήνα) ἄπεπλος ὄρουσαι' ἀπὸ στρωμαῶν l.c. 50.

ἀπεπλος: not, as schol. *Nem.* 74a says, τὸν . . . πέπλον ἐρρήμην; she did not wait to put it on. To say that a person comes without a part of his dress is an indication of his starting without delay. γέιτονες ἄζωστοι ἔκινον, ζώσαντο δὲ πηοί Hes. *Op.* 345; εὐθην δ' ἀπέδιλος ἔχαι πτερρωτῶι Aesch. *P.V.* 135; perhaps ποικίλων ἐκ λεχέων ἀπέδι(ε)λος 2450 fr. 1 ll 31 n.; and similarly, I should assume, ἀπέδιλος ἀλλὰ Alc. *Parth.* i 15.

15 Possibly -οθεν ὄρουσε, but there is no obvious need of further specification beyond that provided by ἐκ λεχέων and I cannot say for certain that -ος ἄνδρουσε is not an equally possible choice.

περιφόβωι: οἱ περὶ φόβωι cf. *Pyth.* v 58 περὶ δέματι φύγον.

16 seqq. I should guess that all as far as l. 20 refers to the same subject and corresponds to *Nem.* i 48 seq. The Cephallenian maids ran about the house in a panic.

17 I suggest the articulation], αἱ χόμηναι, e.g. δει]μασι χη., but I cannot verify μ and the un-compounded passive χόμηνος is everywhere rare and not found elsewhere in Pindar (*κατασχόμενος Pyth.* i 10).

19 Heracles was born after Amphitryon's return from an expedition (*Nem.* x 14; the schol. is confused and self-contradictory), on which he was accompanied by Cephalus, against Pterelaus, king of the Teleboae, inhabitants of the island of Dulichium, later called after Cephalus Cephallenia. For the substance of the marginal note see, among other places, Strabo 456. The Cephallenian attendants of Alcmena will have been among Amphitryon's booty.

Col. ii The natural inference to be drawn from the recurrence of the refrain, ll. 3 seq., 11 seq., 19 seq., to which may be added a fourth instance from 1792 fr. 24, is that the composition represented here was monostrophic, like *Pae.* 5. But in 841, which preserves *Pae.* 5, the end of each stanza is marked by a coronis. In this MS, a coronis marks the end of the first stanza preserved, only a paragraphus the ends of the second and third. I cannot account for this difference. With the help of 1792 fr. 24 the two-lined ἐφύμνιον may be extended to ηἰε βασιλειῶν ολυ] | νυμφῶν ἀριστοπ. [, and, if it is rightly recognized in 1792 fr. 83, still further to ηἰε βασιλειῶν ολυ]μ]π]ω]ν | νυμφῶν ἀριστοπ. [, ν. These appear to be a glyconic, preceded by - - - - -, and an acephalous choriambic dimeter. The only other entire verse, l. 9, is a τελεκελλεῖον and l. 17 was presumably the same. There is no way of determining the metre of the rest. It is observable that the correspondences between the beginnings of the first (ll. 5, 13, 21), second (ll. 6, 14, 22), third (ll. 7, 15), and sixth (ll. 10, 18) verses of each stanza are inexact. But (except for l. 14, where resolution, - - - - - for - - - -, also must be postulated) there is nothing not explicable by the indeterminateness of the Aeolic 'basis'; ll. 7, 15 might be glyconics, the remainder choriambic dimeters, acephalous in ll. 6, (8), 14, 16, 22. There may be prefixed from 1792 fr. 24, 3 part of the first line of a stanza not preserved in this MS.,]αποδαμ].

2 Possibly οὐρανί].

3 seq., 11 seq., 19 seq. The 'queen of the Olympians' is Hera (cf. *Nem.* i 39), who might be qualified as ἀριστόποιν. But]ον not]ων is the reading of 1792 fr. 83 that first suggests itself and I do not find the turn of phrase except in Opp. *Cyn.* i 6 (but μάτηρ ἀριστόγονος is Pindaric, *Pyth.* xi 3).

ηἰε I suppose to be ἡ ἰέ, but whether this exclamation could be used as an imperative (meaning more or less ἀεῖθε) with a personal object, as ἡ ἰήτε is used in *Pae.* 6 as an imperative with an impersonal object, I can find no evidence to show. The nearest parallel I can adduce is αἰαὶ Ἰδωνιν Aristoph. *Lys.* 393 (cf. Bion) i 37).

7 ἀέ]ζω seems likely, though not the only available choice.

10 If]αθέ] is to be recognized, in view of the frequency with which it is associated with places and of the presence of a river-name, it is worth consideration whether κρανίον is here not 'skull' but 'spring', in spite of the rarity and lateness of this meaning.

14 For ἀέναος - - - - - to correspond to τούτ. νπο. - - - - - and λέπειν (or after correction λπεῖν) δ- - - - - it must be supposed that resolution has been admitted. This is foreign to the practice of the Lesbian poets but is found from place to place in Pindar's Aeolic metres, e.g. *Pyth.* v 31 - - - - - corresponding to - - - - -, *Pyth.* xi str. 1. 3 - - - - - corresponding to - - - - -.

Fr. 33

.
]. [
]σο. [
]. [
.

Fr. 33 Apparently detached from fr. 32 i but I cannot replace it.
2], perhaps μ likeliest, but ν and even λ not ruled out

Fr. 34

(a)
] [
] [
].] [
]οργόνος. [
]. ον [
]. αλόν. α.]ε. [
ουδέγγο. [
] [
] [
] [
]. ωρίω[]ωσ. [
.
] [
] [
]. ωρίω[]ωσ. [
.

Fr. 34 (a), (b) are fixed by the cross-fibres at the relative level shown but the interval between them is not determinable. (But see comm.) The general appearance of the papyrus makes it likely that they stood not far from fr. 32 ii

(a) ι], another γ could be read 3], traces suiting an upright

8 *Ωρία]ν]ος may be suggested. I cannot rule it out. But the ο would have to be supposed damaged so as to look more like part of ω, and the name spelt in a way not elsewhere attested for Pindar, though in one of the places scanned as if it were so spelt.

Fr. 35

.
]. . . χρυσεω. [
]. ζ. υμνα [
]εοσυῖοντα [
]. υνομε. [
5]. . υρος [
]γατ [
] [
.

Fr. 35 1], traces on a single fibre; before χ apparently the top arc of a circle 2], the top of an upright Between ε and υ the top left-hand arc of a circle, which I cannot interpret, since no ink seems to be lost 4], scattered traces, χ one possibility], the lower part of an upright sloping slightly to right with traces to its right; I should guess ι [rather than υ [, but υ in no way ruled out 5], apparently a letter containing a cross-stroke and upright Before υ the ink now suggests μ but the surface is in disorder

Fr. 36

1] []
] ε ν []
] []
] τ ε δ []
] δ []
 5] []

Fr. 36 1], the bottom left-hand arc of a circle 4], the upper left-hand arc of a circle

Fr. 37

1] ι δ []
] []
] β λ έ π ε []

Fr. 37 1], perhaps α but δ not ruled out ω possible but not verifiable 2 On floating fibres, perhaps ω

Fr. 38

1] []
] π []
] μ []
] η μ ι δ []
 5] α ω []

Fr. 38 Beginnings of lines?

1 The lower hook of ε or c followed by the lower part of an upright 2], ε perhaps intended but no cross-stroke now visible 4 Smaller and thinner; an inserted line? δ [, or α or ω?

Fr. 39

1] ο τ ῖ κ ο ι θ ' ε δ [] .] έ κ α []
] ε ι μ ο ι τ ο τ ε π ο ι κ ι λ ο ν []
] μ ο γ γ λ υ κ ε ι ' []
] μ ε ν α ι ω ι []
 5] α μ φ ι θ α λ ε ι λ ε ι α δ ε []
] β α μ ε ν ε ξ ο λ υ μ π ο υ ' φ ο ν ο ' []
] ρ ο ν ι ο υ π ε λ ο π ο ς α ἰ ὠ ν γ α ρ []
] ν ο υ ρ α ν ω ι κ ρ ο ν ι ο σ ι α π ο δ ι ο ς / η σ τ ι ω κ η []
] ν ἄ ρ α τ ο υ π ο τ ε ν ι ο ρ ο ς ε ν τ ω ι ο λ υ μ π ω ι []
] η λ ι α κ ω η ο τ ι τ α ν τ α λ ο π λ ο υ [] .] .] κ τ η κ ρ []
] ν ἄ ρ α τ ο υ π ο τ ε ν ο υ ω σ α μ [] .] .] ε γ . υ []
 10] τ ρ ο ρ έ τ ε ι θ ἄ ν α τ ο [] .] .]
] ο ι ε ω τ [] .] μ η θ έ ν []
] α [] γ α []
] [] .] ε [] .] [] γ π ο τ ε []
] μ α ς [] []
 15] ν ε μ ' ε ρ α ν ι ς τ []
] θ υ ρ ο γ ' ε ο ν π ῶ [] .] κ ε ν []
] μ ν ι ε ' φ α []
] []
] []
] [] γ ο ἰ ε τ α ι π ρ ο δ ἄ ρ μ [] ν ι [] [] .] .] .] γ ε ν []
] .] .] π ι [] .] γ ρ α φ ῶ μ ε ν ο ν ε χ α ι [] .] .] [] α ρ μ ο ν ι α ι π ρ ο τ ε ρ ο γ []
] [] δ ι [] .] .] .] ε π [] .] .] .] ν ε υ ρ η τ α ι []

Fr. 39 I am inclined to think that fr. 55 stood above the right-hand side of this, at an indeterminate, but perhaps very small, interval

1], ο, the extreme tip of a stroke descending from left touches the bottom left-hand side of ο], ε, the ink now resembles the lower right-hand arc of a circle off the line but perhaps represents the lower end of a stroke descending from left and a short upright 2], the lower end of a stroke descending from left 5 marg. ι], perhaps ι ligatured to the preceding ε 2 . . .], perhaps δ'δ: with a trace of another (suspended?) letter 6], both ν and], unsatisfactory. The stroke before β most resembles a bracket,); this is preceded by the lower end of a stroke descending from left to a little below mid-letter 8], very slight traces suggesting ε 10], the top of c suitable Above the second φ some ink by the original hand, perhaps *], a dot on the line], perhaps not the text but part of a note 11], ο, the surface is so much damaged that γ or even τ could not be ruled out in place of ι For γ perhaps λ, possible], the foot of an upright 12], an upright with the remains of a cross-stroke on the left-hand side of its top, e.g. εα or π After the following α the top of an upright and next a dot on the line, perhaps representing two letters After γα an upright 13], prima facie α but too damaged for verification], the bottom left-hand arc of a circle followed by the start of a stroke rising with a slight slant to right; if a broad letter, no other is lost before γ ποτ[smaller than the rest, though in the same hand 15], a short

stroke, level with the top of the letters, descending from left to right, e.g. the top right-hand side of o
 Between ε and μ the foot of an upright, ι probable 16 . . ., α or δ followed by traces that strongly
 suggest μ, except that it would be abnormally close 17 Between μ and ν a trace level with the
 tops of the letters Before φ a thick dot on the line Lower margin. 1 After τ a suspended letter,
 perhaps ι, though there is ink not accounted for to the left of its top Of the rest of the doubtful
 letters a proportion could be verified, if a clue to the sense were found, but without it there are too
 many possible ways of combining the traces to make it worth while to describe them

Fr. 39 1 Presumably *ἴκοιθ'*, but *ἴκοι θ'* an alternative.

2 *ῥόττε* or *ῥό τε?*

3 *γλυκεῖ(α)* seems to be indicated.

4 *ῥυμναίω.*

5 Since *λείαι* is shown by the fact that it is accented to be a lemma, I am inclined to suggest that
 it may be, not from *λείος* nor from *λεία*, of which the Doric form to judge from *Ol. x 44* is *λεία*, but an
 alternative reading to the last syllable of *ἀμφιθαλεί*, that is, either *ἀμφιθαλείαι*, a feminine ending of
 the same type as *αἰονοτένεια* (Pind. *Dith. ii 1*), or *ἀμφιθαλείαι* (cf. *Nem. x 53*).

In the second line of the marginal note possibly *δ δ(ε) Δβ(υμο)*, but I cannot verify.

6 *βδμην* infinitive at *Pyth. iv 39*, but there are other possibilities, including a different articulation.

7 *Κροονίου Πέλοπος*: so also *Ol. iii 23*, where, however, an alternative interpretation construes the
 words separately (schol. ad loc. 41 f.).

The marginal note offers three explanations of *Κρόνιος* as applied to Pelops: (1) That he is des-
 cended from Zeus. Zeus is the father of Tantalus in one genealogy (followed for instance by Euripides
Or. 5) and Cronus therefore the paternal great-grandfather and Zeus the paternal grandfather of
 Pelops. This explanation does not appear in the scholia on *Ol. iii l.c.* as they stand. (2) That he
 occupied the Cronian hill on Olympus, for which, I should guess, the authority was given as *Ἴετρος*
ἐν Ἡλιακῶν. This explanation, too, is absent from the *Ol. iii* scholia, though some of the details are
 found or implied in them. (3) That Tantalus' mother was Plouto, daughter of Cronus. Cronus, there-
 fore, would have been the maternal great-grandfather of Pelops. This is the explanation given in
 one of the *Ol. iii* scholia and the same genealogy recurs elsewhere (once with Tmolus in the place of
 Zeus). The words *ὡς . . . ἐν* suggest that we must here look for the authority. It is natural, therefore,
 to think of the name, variously written in the MSS. of the Pindar scholia *ἀντεκίων*, *ἀντεκίων*, *ἀντεκίων*,
ἀντεκίων, *ἀντεκίων*, of the person quoted for a statement about the nationality of Pelops (*Ol. i 37a*; ix
 15a). But though either *ων* or *ων* (either rather anomalously written) could be read here, I cannot
 reconcile the space or the remaining signs—the last is a tall sinuous stroke somewhat like *ι*—with
 the other data. After *ων*, in case *Λυθιακοῖς* is suggested, I observe that I can neither verify it nor rule
 it out, but I do not think it is the interpretation of the traces that would first occur to one. The
 writer of *Λυθιακῶν* most commonly cited is, I suppose, Xanthus.

16 *πρόθυρον ἐόν*

Lower margin. I can make nothing of this note. It may be worth while remarking that *οἰεῖται* may
 stand in some relation to *οἰ ἔρει* (l. 10) and that *αρμονία*, of which forms twice occur, may be to be
 written with a capital.

FR. 40-64. The appearance of the following fragments is more or less similar to
 that of fr. 39.

Fr. 40

·
] [·
] παλ[
] ερον[
] αυγ[
] ..
 ·

Fr. 40 prima facie the top of a column
 1], the upper part of a slightly concave upright,
 e.g. ν 3], perhaps c likeliest

Fr. 42

·
] ρυρσενκ[
] κ.[
] τα[
 ·

Fr. 42 1], traces suggesting the base of a
 circle], η, or ι with the ligature of e.g. ε on
 its left

Fr. 43

Fr. 41A

·
] αψευδ[
] εφεπετ[
] ..[.][
 ·

Fr. 41A 1 ψ abnormally short-tailed

I have considered the possibility that these
 are the beginnings of fr. 96 A 6 seqq. I am in-
 clined to reject it but I cannot say it is abso-
 lutely ruled out

·
] πεδ[
] κολπο[
] οντελ[
] φαδιμ[
 ·

Fr. 43 See fr. 53
 2], the middle of a stroke sloping upwards
 left to right, separated by a blank space from o
 4 There appears to be a dot level with the tops of
 the letters between α and δ, but there is no room
 for an original ι

Fr. 41B

·
] θα[.][ον[
] δοντ'α[
] [
 ·

Fr. 41B Perhaps the end of the column
 1], an upright with traces to the left of its
 foot; ν not verifiable 2], the top of a tall
 upright with ink above it; ι suggested, but ιδ-
 for ιζ- not Pindaric], γ or π probable

Fr. 44

·
] [·
] κογβ[· [·
] χομ[· [·
] ε[· [·
 ·

Fr. 44 1 The start of a stroke rising to right
 2 After β perhaps the hooked foot of ε 3 ε[
 seems likeliest, but anomalous; scarcely ι

Fr. 45

]. [] . []
] υ ε δ . []
] κ λ ε []

Fr. 45 1 The first letter may have had a curved base but the ink has run into the hyphen and part of the surface seems to have flaked off. The next visible are represented by the lower parts of uprights 2], the back of ε, θ, ε, or the like

Fr. 48

] α []
] ζ α []

Fr. 50

φ []
] α ν []

Fr. 46

] ν α ι θ ε []

Fr. 47

] ρ ο []
] τ . τ []

Fr. 49

] . []
] θ ' υ . []

Fr. 49 2], γ or π

Fr. 51

] . τ η []
] . θ ό ύ ρ ε []

Fr. 51 1], perhaps the top of ε 2], the middle of an upright

Fr. 51 2 Perhaps Π]υθόδ, as at *Isthm.* vii 51

Fr. 52

] []
] . φ . []
] π ο . ξ ' []
] . . []
] . . . π . []

Fr. 52 1], a dot level with the tops of the letters, the tip of an upright or a high stop 2], on the line a stroke gradually ascending to right, e.g. the start of λ or the base of ο 3 After ο the start and finish of a stroke ascending to right, perhaps χ 4], the lower part of a stroke ascending to right 5 The rest of the ink, which may represent two letters, is what has soaked through the upper layer 6] . . . , the loop of β or ρ, the apex of a triangular letter, the top of a circle. βλεπ not suggested

Fr. 53

] . § []
] . π ε ρ υ []
] . α ν []
] ε φ α ν . []
 5] . . [] . []
] . . []

Fr. 53 Perhaps to be placed on right of fr. 43 so that ll. 3 seqq. are abreast of fr. 43 seqq. The interval cannot be determined

1 Small cursive 2], scattered ink, perhaps representing two letters, of which the second would be ε 3], possibly the top right-hand angle of π 4], a dot level with the tops of the letters; a stop or the left-hand end of the cross-stroke of τ would suit 5], a horizontal stroke followed by the top of a circle, at the level of the tops of the letters 6], the tip of an upright and a dot to the right at the same level, perhaps two letters represented 7 The upper part of an upright followed by a dot level with the tops of the letters

Fr. 54

] . α ε μ []
] . ε χ ο []
] ν α []

Fr. 54 2], the upper part of a slightly concave upright, ν would suit 3 Between ε and χ interlinear ink from two pens, which I cannot explain 4] υ might be] α υ

Fr. 56

] π ό τ . []

Fr. 57

] κ ο ι []
] ι δ []

Fr. 57 2 Or α []

Fr. 55

] α ν []
] []
] []
] κ α ν ν ο ρ ε ι []
 5] []
] ρ τ α υ τ ι []
] []

Fr. 55 see fr. 39 1 Cursive but apparently the hand of the text 2], headless; γ and other letters possible 3], only the right-hand curve

Fr. 58

] τ ι ' []

Fr. 58 1], an upright, the beginning of a note

Fr. 59

].τϵ.[
].ιϵηαγω[
[]

Fr. 59 1], the base of ε or ϵ suggested
[], the start of a stroke ascending to right from
slightly below the line

Fr. 61

]μ[
].λ[
].'ξ[

Fr. 61 2], ο or ρ 3], the right-hand
end of a cross-stroke as of γ or τ

Fr. 65

]α.[
]τϵ.[
]φ.[
]λ.[
]νϛφ[
]ϛτ[
].[
]μ[
]

Fr. 65 1], perhaps the left-hand bottom
angle of δ but the surface is damaged and there
are many other possibilities 2], a short
convex stroke at mid-letter level 3], the
start of a stroke rising to right with a dot on
its right. Above it ink resembling the upper half
of a small ξ 4 Before λ perhaps a corrected
letter 7 Perhaps two letters φ, but they would
be very close together 8 Presumably the
bottom of the col.

Fr. 60

.φδ'.[
] []
].λικ[

Fr. 60 1 *mag.*], the lower part of an up-
right 3 The text-hand but smaller],
a little above the general level but like a small
η, below it to right the end of a stroke coming
from left at about mid-letter

Fr. 62

.[]
].[
].ιϵχ[

Fr. 62 1].[may represent the lower end of
an acute

Fr. 63 Vacant

Fr. 64

] []
].νεπα[
]εφετω []
].[]
].ξϵ []
5].....[]

Fr. 64 1], I think η, but possibly μ 4
Presumably α 5 The tops of four or five
letters according to the way the signs are com-
bined. At the left is]ν or],ι, next a cross-stroke
as of τ; this again is followed by what might be
ν or ι; at the end, ε or η

Fr. 66

] []
] []
]ειϵ []
] []
5]ελοϵ []

Fr. 66 5], a trace of the right-hand end of
a cross-bar; γ or τ likely

Fr. 68

]ο[]
] []
]αϵ'εχ[]
]ν'ουγαρεικ[]
5] []
]δεπε[]
]ορξϵ.[]
] []
]γταδ[]

Fr. 68 7], the lower part of a stroke rising
to right, above it the upper part of a stroke
descending to right; perhaps λ but I cannot rule
out χ or ν 9]ν, possibly the tail of a fol-
lowed by ι

Fr. 70

]πετ.[]
]τεεα[]
]ξφαχ.[]
]νεο[]

Fr. 70 1 For ι I cannot rule out τ], the
lower end of a stroke descending below the line,
e.g. ρ

Fr. 67

.].[]
].ενφ[]
].[]νε[]
] []
5].[]αί[]
]ερχ.[]

Fr. 67 1], perhaps the right-hand ends
of the branches of κ, but there are alternative
combinations], a dot below the line 2
], the lower end of a stroke descending well
below the line followed by a stroke ascending
from left to right 3], the hooked top of a
stroke descending to right 5], a mark of
length? 6], perhaps part of the left-hand
side of ρ

Fr. 69

] []
]ει []
]του []
].λη'ρο []
]νδ[]

Fr. 71

.].[]
]μενος []
]τωνεπι. []
]ρατιά. []
5]νθεμ[]

Fr. 71 1], the foot of an upright; the dis-
tance from λ suggests γ or τ After λ perhaps
α likeliest, but ξ could be read 3], the
start of a stroke ascending to right 4 Above
the second a two traces of ink, the upper ap-
parently a letter, the lower an acute], the
lower end of an upright descending slightly
below the line

Fr. 72

.
 .
]θεεπεξε[
]μεγαλοφρω[
].επεεκο[
].λ.[

Fr. 72 4], α or λ .[, the lower part of a stroke rising to right

Fr. 73

.
 .
]ετεε[
].πω.[
].κουψ[
]φ.[

Fr. 73 2], a trace at mid-letter .[, the lower part of a stroke ascending to right 3] .,
 the top of an upright For υ possibly λ? 4 Of φ only the top of the upright and of the
 right-hand loop .[, a stroke ascending to right from the right-hand loop of φ

Fr. 74

.
 .
]μαλ.[
]καμπο.[
].μνησα[
].[

Fr. 74 2], a dot on the line, the start of a stroke ascending to right

Fr. 75

(a) .
 .
].[
].λ'α[
].ιϵ[
].[4a
 (b)].[]θατ[4b
].λ.[]το.[5
].ε.εμ[.] .[.] .[.] .[.] .[.]
]ὠτοντοδεκεδ[
].εεκαλυ[.] .αμψ[
].δ'ειϵ[.] .ερον.α[
].[.] .[.] .[.]]ε.[.]]ξ'ε[10
] []ονβολ[
] .αικρ[
]δωμμαν[
] .οιτοτ[

Fr. 75 The vertical relation of (a) and (b) is fixed by the fibres of the back. I think it probable
 that no line is lost between them and that ll. 4a, 4b should be read continuously as].θατ[, but I can-
 not verify this

2], the lower part of a stroke descending from left, α or λ 3], perhaps the upper right-
 hand arc of a small circle 4b], near the line parts of two strokes meeting at an angle, e.g. υ,
 αι or λι, αν 5 After λ perhaps the lower left-hand part of ε or ι After ο traces compatible
 with the tips of the left-hand branch and the tail of υ, or with ιφ 6 Between ε and ε the lower
 parts of two uprights, e.g. ιτ 8], ε, perhaps the upper right-hand side of β, θ, or ρ .[, the top
 of a circle], if one letter, presumably υ, but], ι more suggested 10 After ε perhaps the
 upper left-hand part of ο or ρ 12], the lower part of a stroke descending below the line; ρ would
 suit 13], traces compatible with the left-hand angle of α 14], perhaps ω, or two letters
 of which the second would be ι

Fr. 75 9 εις [Α]χέρωντα would suit.

Fr. 76

·
·
]υδ.[
] [·
]ελιασ[
·
·

Fr. 76 1 [· the lower part of an upright, the foot hooked to right, descending well below the line

Fr. 79

·
·
]..τ[]·ρλ[
]ερατ[]·λ·λ[]·
]αρηφίλον [·
]λεσσαμενα [·
5]πειρατογλυκ[
]·λ·φ·λ[]·
·
·

Fr. 79 1 Before τ the top of an upright, with a stroke from left (? a ligature) touching its tip ρλ[apparently smaller and thinner but not a note 2 After λ the start of a stroke rising to right 5 seq. Perhaps continued by fr. 80

Fr. 80

·
·
]·[
]αλλ[
]γαρχ[·
]ά·εε [·
5]·[
·
·

Fr. 80 I think it probable that l. 1 represents the next letter to the last of fr. 79 l. 5 (γλυκ|υ?)

Fr. 77

·
·
]ακουφ[
]εσφ[
]ατ[
]ετοχ[
5]ανηλαφ[
]καμαγ[
·
·

Fr. 77 See fr. 82
1 Of α only the tail 5 seq. I think it not improbable that these verses are continued in fr. 78, 1 seq., but I cannot arrive at certainty. Fr. 77, 6+fr. 78, 2 might be δ|καμαγ|τ|ομαχα|

Fr. 78

·
·
]υ·[
]ομαχ[·
]μνευ[
]·λ[
·
·

Fr. 78 On the position of this fr. see fr. 77
1 [· the lower left-hand part of ε or the like suggested 2 [· the start of a stroke, e.g. α, λ 4 I am not sure that [·] should not be written, e.g. ε υ might be two letters, e.g. αι, and I cannot quite rule out all single alternatives, e.g. ω

Fr. 81

·
·
]·[
]χ·νεο[·
]·δοτα[
]·ευσαι[
·
·

Fr. 81 2 χα probable but not verifiable [· α rather than δ suggested 3]·, if one letter, υ would suit, but possibly two letters represented 4]·, possibly λ, though the apex now looks rounded 5] damaged and υ not ruled out

Fr. 82

·
·
]·επει[·
]μνεπα[
·
·

Fr. 82 This fragment certainly stood on the same level as fr. 78, 2 seq. It may have stood on the left of fr. 77, but I cannot be sure of this. The interval would not be determinable. 1]·, a dot level with the tops of the letters [·, α or δ

Fr. 83

·
·
]·ακ[·
]α·[
·
·

Fr. 83 2 Rubbed; perhaps κ[

Fr. 84

·
·
]αν [·
] [·
] [·
·
·

Fr. 85

·
·
]ρ[
]αγερω[
]·σιποι[·
]ρατα[
·
·

Fr. 85 3]·, perhaps the right-hand end of the cross-stroke of ε, rather low for the top of ε [·, the start of a stroke ascending in a curve to right; λ or μ probable but π not ruled out

Fr. 86

·
·
]αθανα[
]ερα,σε[
]·λον [·
]εδουε[·
5]·θειεεν[
·
] αγγινη[
·
]·ακ[
·
·

Fr. 86 This was originally published as 1787 fr. 8, but there is I think no doubt that it should be associated with the Pindar fragments. L. 6 is clearly a title like those in fr. 7, 7; 14 i 3a; 16, 3a, as far as position is concerned

3 The presumed acute has a very slight slope downwards but I am still inclined to think that a mark of length or a grave is on the whole less likely 4]·, perhaps ι followed by the start of a stroke rising to right, but possibly only the left-hand upright of a letter like γ, π, or υ, which may or may not have been struck out 5]·, the end of a stroke rising from the line to touch θ; α not suggested but not ruled out 7]·, more probably the apex of a triangular letter followed by the top of ι than a single υ

Fr. 86 6 Αἰγυνηῆτας, as at fr. 7, 7; 14 i 3a; 16, 3a, seems to be a better guess than Αἰγυνηῆτη. The conjecture that κλεινός| Αἰακ|ος λόγος, Pind. fr. 1, is to be recognized in l. 7 is rejected by Professor Snell on the grounds that that fragment is the beginning of a lost Isthmian immediately following viii.

Fr. 87

]οδέρκενεπόμοσ[
], έτι-τανπαίδαδε[
]βρ[']τανκάνχέρριθ[
]εν[...]παρε[

Fr. 87 Originally published as 1787 fr. 9, but incapable of scansion as Lesbian verse
 1 πόμ not πόμ or γάμ 2], the upper part of an upright

Fr. 87 1 Barring corruption, there seems no alternative to recognizing an active form of δέρκω, otherwise unrecorded except for the gloss δέρκων in Hesychius.

2 Apparently]νέτι, which I suppose is more likely to be]νέ τι than e.g. a vocative like ε]νέτι. If]ν έτι was meant, I do not know why it should have been provided with an accent.

3 A compound of (-μ)βροτος is indicated. Of these a considerable selection is found in Pindar. The accentuation and hyphen point to έγχερριθ'έτ-. I cannot account for the Aeolic form in place of the -χεμ- to be expected, but it may be no stranger than the variations κκοτενόν (Nem. vii 6), ψεφής (Nem. iii 41), φασανόν (Ol. i 6), άμμ-, άμ-, ύμμ-, ύμ-, already found in the tradition.

Fr. 88

] [
]αναχ[
].εύτέ[.

Fr. 88 Perhaps the top of a column

3], about mid-letter the end of a stroke descending from left; rather high for the tail of α, but this more likely than ε], part of an upright with traces to its right

Fr. 88 3 εύτε[π- or εύτε[χ- (the only two compounds of ε] followed by τε appear suitable for Pindar)

Fr. 90

] [
] [
]βαλαν[
 '...].τα[
]ατου[

Fr. 90 Apparently the top of a column
 2], perhaps α, but rather anomalous; if α, the top is rather pointed and a dot near τ not accounted for

Fr. 89

] [
].άιθ[
]ωγ
].θεε[.

Fr. 89 Perhaps the top of a column

1], slightly above the tops of the letters a comma-like sign, below and to right of which a dot slightly off the line; if],' is to be written, I cannot account for the dot, unless it is casual ink], the start of a stroke rising to right; α would suit 2], the tail of a stroke descending from left; α probable], a trace on the line, possibly c or ε

Fr. 91

]αγάν[
]εκ [
]αμ[
] [
 5].ρω [

Fr. 91 5], the upper end of a stroke rising to right; perhaps υ rather than χ

Fr. 92

]δᾶ[
]αν [
]. [

Fr. 92 1], perhaps the left-hand side of λ, but π may not be ruled out 3], the right-hand arc of a small circle, e.g. ο or the loop of ρ

Fr. 94

]ρις τα ..[
]ροθητω.[
]νοστουτο[
].οδιον λε[
]. [

Fr. 94 1], two slightly sloping uprights, perhaps a single η 2], the lower part of an upright

Fr. 94 4 marg. No doubt προ]κόδιον, referring to the text, beginning with λε, on its right.

Fr. 93

]χ. [.
]ωντ'οαρ[

Fr. 93 1 Prima facie χρ but the next letter seems to be τ; if it were η with the left-hand upright rubbed away χηη must be accepted, otherwise χητ seems the necessary alternative; either reading has anomalies

Fr. 95

]ενθενμε[
] καθυσαις[

Fr. 95 in some ways resembles fr. 41 A and I am not sure that it may not contain the beginnings of fr. 96 A 11 seq.

1], a dot on the line 2 Of ε] only the middle of the back

Fr. 95 See on fr. 96 A 11.

Fr. 96 A

] .εν. [] [
]πατερ. [] [
 [] ιτο[], υοριε. [] ιν[
].π.λλων.χρο[
]εσεορτ[.]κατεβα[
 δ.ρ. . . . ετεκ
 5]νγεδα[.]ν.[
].ευμαγ[.]ηιον[
]πτυχιτομ[?]ρου[] .[
]σαμετερασάπ[
]γγικουω θεσσαλο.[
 10]πολωνύμνον. [
].υποδεξίτε []
 αρ'αποθηβ[

Fr. 96 A 1]., on the line the right-hand end of a horizontal stroke touching the start of a stroke rising to right . . . [perhaps ε, followed by the lower end of a stroke descending below the line
Traces at the end, some, and perhaps all, belonging to a 2-lined note 2 *margin*. Before ν and after c
feet of uprights],, perhaps two letters, e.g. γε 3 Between π and λ what looks like a small c
or the lower part of ε Between ν and χ a dot level with the top of the letters 4 [], perhaps
room for two letters, if one was narrow 5],, a trace suggesting the upper end of a stroke
descending to right [], the left-hand end of a cross-stroke as of τ *Interl.* I cannot plausibly com-
bine the traces; δωρικην may be possible, but I am very doubtful of it Before ερε^c perhaps φ
6],, the start of a stroke rising to right ε inordinately small; perhaps ο to be preferred, though it
leaves some ink unaccounted for 9 Traces (of a washed out c?) after ω *margin*.],, apparently
ι but close to the edge 11],, the loop of ρ suggested

Fr. 96 B
(a)] εελλοικαλλιμα[
] εδρανονελλ[
] μαριοις [5
] νμαντειανη[
] σπρωτοιδι[
] . . .]
(b)] . . . πλεωρ[
] φπλεωρωνος []
] []]
] []]

Fr. 96 B These two scraps look as if they stood not far apart approximately in the vertical relation shown, but I cannot join them. I am led by the contents to believe that they came from the neighbourhood of fr. 96 A but I cannot locate them relatively to it

Fr. 96 A 1 Pindar is recorded to have referred in the *Paeans* to the oracle at Dodona (fr. 58). We are not told where he referred to the Έλλοι or called Dodona *Θεσπρωτικ* (fr. 59, 60), but it is often assumed—not improbably, since no other allusions by him are known—to be the same place. Some add to these fr. 57 *Δωδωναίε μεγαθενές | άριστοτέχνα πάτερ*. In view of the certain or probable references to Dodona in this piece (which may, therefore, be the paean in question), it must be said that *μεγας|θενες|* is not a possible reading here.

2 *margin*. I have considered the possibility of]θι τόπου όριε[ικ-, suggested by Ap. Dysc. *Adv.* 205, 35 Sch., η διά τοθ θι παραγωγή, την έν τόπωι χέξαν . . . δηλοβσα, but I cannot profess to reconcile τόπωι with the indications or explain the continuation.

3 The ink between π and λ seems most probably interpreted as an ε of which all above the cross-stroke has completely vanished. In this context]π Έλλών would be very acceptable. We are told that the priests of Zeus at Dodona were mentioned by Pindar not as *Cellοι* but as Έλλοι (schol. A *Il.* xvi 234 consistently uses the smooth breathing where he writes the breathing at all; I cannot check the MSS. of Strabo or Et. Gen.) and the marginal note, fr. 96 B, though I cannot locate it relatively to this verse, is evidence that the matter was discussed in connexion with a passage in a MS. written in these hands. I must, however, add that I have no satisfactory explanation to give of the trace between ν and χ. On the suggested theory no letter is admissible. On the other hand, the ink seems to be too high for a middle stop, not quite high enough for a high one.

4 *εορ[ά]* is ruled out. It would not be difficult to devise a construction for *εορ[ά]*, but even this would be cramped, and on palaeographical grounds I should prefer *εορ[α]*.

5 *interl.* I believe that a correct conjecture could be verified but I cannot myself contribute more than the statement that I have not found here anything corresponding to the information we have about the parentage of the eponym of Dodona.

6 seq. If fr. 41 A forms the beginnings of these verses, there results *ἀφευδ[ε]] . . . μαντήϊοι[]* *εφέπε[α]*, and (in spite of its separation by two lines) *ὕπ' Έλλών* may conceivably have preceded in the same sentence. I cannot verify any of these speculations.

μαντήϊον: an adjective elsewhere in Pindar.

πυχι Τομάρου: Dodona has been found in a valley on the eastern side of this mountain.

πυχι Homeric, for which Pindar elsewhere has (*ἐν*) *πυχαίς*.

9 Nouns in -γέ are for the most part feminine. There is no special reason for assuming that *κοινά* is to be recognized here, since *κοινάσσαι* is the *παρόδοις* at *Nem.* iii 12 (and similarly *κοινωνίαν* at *Pyth.* i 97) though *κοινάσαντες* at *Pyth.* iv 115. *φόρμιγγι κοινω|c-* might be suggested by *λύραι . . . κοινάσσαι Nem.* l.c., but there are too many possibilities for guessing to be profitable.

10 *πολύνομον*: simply 'celebrated' at *Pyth.* i 17; perhaps here of the shrine.

11 There is a certain congruity between *ένθεν με|* (fr. 95, 1) and *ἀρχ() ἀπό Θηβ[]* and *τ|ριπόδεσι τε | και θυείαι[* (fr. 95, 2).

It appears from schol. *Soph. Trach.* 172 that Pindar alluded in the *Paeans* (fr. 58) to the founding of the Dodonaean oracle by a 'dove' from Thebes (though, to judge by Hdt. ii 54 seqq., the Egyptian, not the Greek, town of that name should be meant) and there may be a reference to this in the marginal note, which, however, contains too many ambiguities to afford much guidance. It is further known that the Thebans made regular dedications of tripods at Dodona (Ephorus *ap.* Strab. 402; Proclus *ap.* Phot. *Bibl.* 321b33; schol. Dion. Thrac. 450, 19 Hilg.). This is not said to be mentioned by Pindar, but the similar dedication by the *Θηβαγενείς* at the *Ίεμίηον* is so (Pind. fr. 66), and it may even be implied that the mention occurred in a paean. (The implication is by no means certain. It depends on the fact that the information comes from a commentary by Didymus on a paean; it is thought by some that a hymn to a likelier source of Pind. fr. 57 and 58, to which should perhaps be added the unattributed statement about the Theban dedications at Dodona. In this connexion it is to be remembered that there is certainly a hymn, as well as paeans, found among the fragments containing these hands brought together in 2442.)

τριποδες: other articulations, besides that suggested, are to hand.

Fr. 96 B (a) It is clear that this note is concerned with the *Cellοι* or (as Pindar called them) Έλλοι and, if Έλλών is rightly recognized at fr. 96 A, 3, it is, I should say, extremely probable that it relates to that place. The first part may have contained the statement that both forms occurred in Callimachus, *εδρανον Έλλ[* (fr. 675, from here) and, perhaps, *Cellος έν Τ|μαριοις* (fr. 23, 3). The second mentions an oracle and, no doubt, *Θ|εσπρωτοι*. The passage of Strabo, *η Δωδώνη τοίνυν τό μέν παλαιών ὑπό Θεσπρωτοίς ην και τό όρος ό Τόμαρος η Τημάρος . . . ὑφ' ὧν κείται τό ιερόν, και ό τραγικοί τε και Πίνδαρος [fr. 60] Θεσπρωτίδα ειρήκασι την Δωδώνην. δεσπερον δε ὑπό Μολοσσίοις εγένετο* (p. 328) is relevant to this (and to *Pae.* vi 109 seq. *χεδόν δε Τομάρου Μολοσσίδα γαίαν ἐξίκετο*).

(b) In view of the statement in schol. A *Il.* xvi 235, *Αλέξανδρος δε φησιν ό Πλευρώνιος ἔθνος είναι τοδε Έλλοις ἀπόγονον Τυρρηγών κτλ.*, I suggest, without being able to verify the conjecture, that this person's name occurred here. Perhaps a citation followed from a book *π(ε)ρί Πλευρώνος*. No such work by the Aetolian poet is elsewhere recorded.

408 fr. (a) i (G-H)	Snell, Pind. ² fr. 140a		
	]ποι		
	]σιδε[. .].		
	]γενων	]γεν[. .]ων	
	]ον		
	]φα		5
]		
].		
].		
	]πα[. . . .]		
	]. . . .]		10
Fr. 97	]μετεραι	]μεπερλι	
	]ωιπολλον	μαντευμα[τ]ων	
	]οντεν		13
	<	>	13a
	]ντριχα·	]αντριχα·	14
5	]	]ε	
	6 vv. lost	]α	om. 21

Fr. 97 1], not ι; possibly ω marg. 3 Before τ a suspended letter (but no trace of anything below it) which I should take for ο 4 ιλ, perhaps ιλ[should be written 5], the left-hand arc of a circle

1 marg. I see no relation (and there may be none) between the marginal notes on the corresponding verse in the two copies we now have of this composition.

A statement found more than once in the scholia on the *Epinicians* is that ἀλωο need not imply the presence of trees, but it is not ascribed to Didymus and there is no special reason to suppose that it is what was said here.

3 There is room for a verse with appropriate space above and below. This is not shown in 408 but duly appears in Snell's collation.

	Fr. 98		Fr. 99
]	[]
	]ν αλο ^X τ[] [
	]ρικα [] [
	]οῖσποσι[		]ορταν[
5	]	[	τοι. . ρε. ε
].	[]
	]	[	5] [
	]χάεντα[		]επολλα[
]	[]
	.	.]# [
	.	.	]λοξ[

Fr. 98 2 marg. τ may be parts of two letters
3 There may be the right-hand tip of a cross-stroke visible near the top of σ, which itself may be a very much damaged ρ

Fr. 98 8 δ]χάεντα apparently a variant.

	Fr. 100
	]υπε[
	] ανη[
]
	]ωνδ'επι[
5	] τεωνδ[
	]μοιοκα[
	]ιασ [
	]καιπ[
	]ναιω[
10	]ελ[
	]ρυ[

Fr. 100 2], a trace suggesting the right-hand extremity of a cross-stroke as of γ 4
]., a dot on the line 5], a dot level with the tops of the letters 7], the lower end of a stroke descending from left, perhaps δ more probable than a or λ 9], perhaps the left-hand angle of π 10], the middle of a stroke descending from left to right

Fr. 99 1 marg. λ represented only by the end of a stroke descending from left After ε perhaps two letters, e.g. ε. 3 marg. After ν the start of a stroke rising to right Between ι and ρ apparently γ (hardly ε) and ο or ω, but the surface is damaged by both rubbing and flaking Between ε and ε perhaps φ is intended though the appearance is of a letter (?c or γ) ligatured to a long ι 8 Before # a high trace like the upper end of an acute

	Fr. 101
	]ἀτ[
	]νν[
	]ςπο[
	.
	.
	Fr. 102
	]ών[
	]ε[. .]
	]ρ[

Fr. 101 2], a dot level with the tops of the letters], an upright with ink to right of its top, perhaps γ
Fr. 102 2 Thinner letters than the rest. Perhaps]γε[or]ρε[

Fr. 103

1 .
] . ν . [] δ ο ξ α . . [.
] μα θ ό ν τ ' [.
 2 '] απ λ έ τ ω . [.
] ανε ρ δ ω [.
 5] . ccι ' κε [.

Fr. 103 1], the tip of a stroke rising from left
 3], the lower tip of a stroke descending below the line
 5], perhaps the top of ε

Fr. 104

1 .
] μ ω νι . [.
] ο σ ' ο δ ε [.
] ω κ ε ι α [.
] ω β ω μ . [.
 5] . μ α σ ε [.

Fr. 104 1], the start of a stroke rising to right
 2], the left-hand end of a cross-stroke as of ζ, τ
 4] ω anomalously high
], the start of a stroke rising to right
 5], a dot at about the level of the tops of the letters

Fr. 105

1 .
] [] . ν . . [.
] θ υ μ ο ν δ [.
] ε ι δ έ μ ο ι . [.
] γ α ι α ν τ ή μ [.
 5] ζ η ν ή γ ε π α [.
] [] . [] . . ο σ ι δ α [.
] ε ρ τ έ ρ α [.
] ο φ ό ι σ [.
] ν ω τ ό ν ' ύ τ [.
 10] ά ρ έ δ ρ ο . [.
] λ λ α γ α ρ τ . [.
] ά κ ρ α δ ι [.
] . μ α κ [.
] ν μ η τ ι ' [.
 15] ν . έ β [.

Fr. 105 1 Before ν the lower part of an upright, after ν an angle on the line, open to right; ωδ suitable
], a dot on the line
 3], a slightly concave upright
 5 For χ I cannot rule out τ, but though there is damage, some of the left-hand end of the cross-stroke should be visible
 α, perhaps δ intended
 6], perhaps simply εν, though it would be widely spaced
 10], a slightly concave upright
 11], a thick dot on the line
 12], an upright, perhaps the right-hand stroke of μ; not ι
 13], an upright, ι or the right-hand stroke of ν; if ι, a letter missing between it and the accented letter
 14], the foot of an upright

Fr. 105 5 seq. Ζηνί τε πατρι . . . Ένοσίδαι τε or the like may be suggested. I cannot say it was not in the text, but I cannot verify it.

9 γ]νωσόν hardly avoidable, but I cannot account for the ', which must apparently then be a smooth breathing relating to the following ι.

10 π]άρεδρον probable. The presumed rough breathing is rather anomalously made, but does not seem to be a grave accent.

12 If κραδ[α, note that this form has been restored by emendation at *Nem.* i 54 and xi 10, καρδία being elsewhere the preferred form. But μάκρα may be the preferable acceptance, though it could be precluded, if α, not ά, was intended.

Fr. 106

1 .
] ν ε . [.
] ά μ ο σ ' π [.
] ά ο ν ή μ [.
] . υ θ . [.
 5] τ ι π α [.
] τ ρ ι ά . [.

Fr. 106 1], a small angle off the line; possibly φ
 2], a dot level with the tops of the letters
 3], the top of an upright
 If ι was written, the left-hand dot of the trema has entirely disappeared
 4], traces compatible with εε (or εε) or possibly κε
], now resembles the central part of the left-hand arc of a small circle with a cross-stroke to right
 5 seq. are in the same hand and of the same size as the rest but closer together. They may therefore be verses omitted in their proper place and inserted in the lower margin
 6], the start of a stroke rising to right

Fr. 106 3 νάον seems unavoidable, either the imperfect of νάω or perhaps more probably the present participle. It will not have been preceded by δέ, since δέ νάον (*Hom. Od.* xiii 109; *Hes. Op.* 550. Both times plural) could not have been distinguished from the common δένανον.

Fr. 107
Col. i Col. ii

	]\pi[
	]\pi[
	]\pi[
	]\pi[
5	]\psi\pi..[[]		
	]\psi[
	]\psi[
	]\omega[
	]\omega[
	]\omega[
10	]\omega[
	]\omega[
	]\omega[
15	]\omega[

Fr. 108

	(a)	]\lambda.[	]\nu\omega.
5		]\iota\epsilon[	]\nu[
		]\iota\epsilon[	]\nu[
		]\iota\epsilon[	]\nu[
		]\iota\epsilon[	]\nu[
10		]\iota\epsilon[	]\nu[
		]\iota\epsilon[	]\nu[

Fr. 108 The fibres running across from (a) to (b) fix the relative levels of the two components but the interval between is not determinable

2 Above $\bar{\alpha}$ there is a further trace which may be the upper end of an acute Between $\bar{\alpha}$ and the following extant part of a letter, which consists of the lower left-hand arc of a circle, there may be room for another narrow letter 6 (a)], perhaps part of a and a lection sign], a small curved stroke on the line, e.g. the base of ϵ (b)] ν might be] ϵ 7 (a)], a or λ 8 (a)], the upper part of a stroke sloping forward], the start of a stroke rising to right 9], the right-hand end of a cross-stroke as of γ Over a lection sign; ~ suggested

Fr. 107 There is nothing to determine the interval between (a) Col. ii and (b) (a) Col. i 5], a dot on the line followed by the lower end of a stroke descending a little below it 8], a trace compatible with the tip of the right-hand stroke of ω 12], the right-hand end of a cross-stroke as of τ , but κ is also possible

Col. ii (a) 8], the lower left-hand arc of a circle followed by the extreme lower end of a stroke descending below the line 9 (a)], the lower part of an upright (b) Between α and \omicron the lower part of an upright], the lower part of a stroke descending well below the line; ρ rather than ν suggested 10 (b)], the right-hand end of a cross-stroke as of γ Between ϵ and ρ part of a cross-stroke as of τ but there is now no sign of the upright 11 (b)], a heavy median dot, perhaps a stop 12 (a) At an interval from ϵ an upright; perhaps the start of a third letter (b)], prima facie \omicron but this leaves two inexplicable traces (a short stroke, rising to right, level with the tops of the letters, and a short stroke on the line, like the lower half of ι), between it and δ 13 (b)], the tip of an upright followed by the top of c or ϵ of which the entire lower part has been rubbed away Between π and ι apparently α , though rather anomalously formed], an upright; γ would suit 14 (b) Between this line and the next, below the tail of α , a trace which may represent ρ ($\pi\alpha\rho$); otherwise, part of a note 15 (b)], the middle part of an upright

Fr. 107 Col. ii 9 seq. $\delta\rho\theta\epsilon$ suggested. 12 Perhaps $\delta\alpha\alpha\alpha\iota$ in some form. $\tau\rho\delta\omega\nu$ may have occurred at Col. i 8.

13 Presumably $\kappa\epsilon\acute{\sigma}\pi\alpha\iota$. It seems unlikely that Pindar was of an age to execute a commission for the patron of Simonides and his only known Thessalian commission is *Pyth.* x.

Fr. 109

]\epsilon.[
]\nu.[
]\mu\alpha.[
]\epsilon[[

Fr. 109 may very well have stood to left of fr. 108 (b) in such a way that l. 3 is continued by (b) 2 at an interval of 1-2 letters

1], γ or the left-hand parts of π 2], the left-hand stroke of π probable, but γ also possible 3], the lower end of a stroke descending from left, presumably α but rather high], c probable but not the only possibility 4], apparently the tip of an upright but with some ink to its left, not accounted for. Another way of combining the traces might be] ω [[

Fr. 110

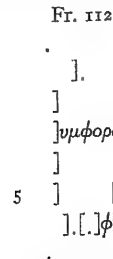
]\kappa\epsilon\nu[[
]\nu[[

Fr. 110 Possibly from the same region as the preceding 1], apparently the lower hook of ϵ or c

Fr. 111

]\rho]
]\theta]
]\delta]
]\beta]
]\omega[[

Fr. 111 2 δ] $\beta\iota\omega$ [[with a v.l. δ] $\rho\theta\iota\omega$ [[

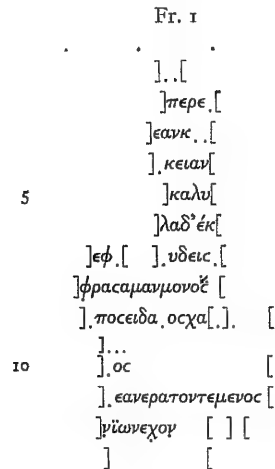


Fr. 112 6 Of φ only the top of the central stroke; ψ possible

2443. LYRIC VERSES

Prima facie fragments of choral lyric. I have not identified the author.

The hand is an elegant and regular example of the angular type which may be compared with 232¹ and assigned to the latter part of the second century.

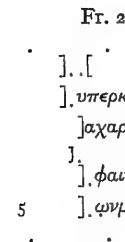


¹ It may be worth while to remark that 1787 frs. 26-27 (and Σμ. δ 17 (c)) though slightly heavier resemble 2443 (frs. 1-3) much more than they resemble the bulk of 1787, which is in the same hand as 2442.

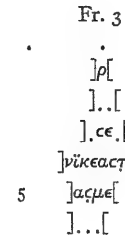
Fr. 1 4], the upper right-hand arc of a small circle; perhaps ρ, but ω may not be ruled out 7 After φ traces compatible with ρ but the distance would be rather greater than the normal After c a small angle which would suit the bottom left-hand corner of α or ω 9], the right-hand end of a cross-stroke at mid-letter, ε probable Between α and ο an upright with a dot to right on the line; μ is the likeliest interpretation (not ν), but one would expect to see part of the stroke next to ο Or α., if the last letter was ν or of similar width 10], the top of an upright The cursive letters above might be read several ways 11], the right-hand end of a cross-stroke at mid-letter with a trace above its left-hand end.

Fr. 1 8 The accent seems to imply a compound, but any letter following c should have been partly visible.

9 Prima facie not Ποσειδαν-, which would be one's first guess.

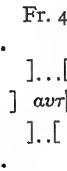


Fr. 2 1], perhaps the lower left-hand angle of ζ or ξ 2], the right-hand end of a cross-stroke at mid-letter 3], apparently not part of a letter in the text-hand, perhaps the beginning of a marginal note 4], the right-hand end of a cross-stroke at mid-letter Above, what might be read cι or ν 5], prima facie α but λ not ruled out

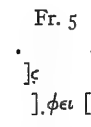


Fr. 3 2 The lower end of a stroke descending from left, e.g. α or λ, followed by χ or perhaps λ 3], apparently ο struck out rather than ε 4], the lower part of an upright 5 Above α a trace not accounted for Beyond ε a thin stroke sloping to right in the interlinear space; perhaps ρ after τ in the preceding line

Fr. 3 4 φοι]νικέας. Why the *trema*?



Fr. 4 1 An upright followed by the lower end of a stroke descending from left, e.g. α or λ, and this by c or perhaps ε 3], perhaps τ



Fr. 5 2], two dots perhaps representing the middle of an upright

Fr. 6

].ρςε.[
]δία.[

Fr. 6 Not certainly the same hand
1 .[, the lower end of a stroke starting with
a curl and rising to right, e.g. λ 2 .[, the
left-hand angle of γ or π, or perhaps ετ

Fr. 8

]να[
]δυσ[

Fr. 8 Perhaps not the same hand

Fr. 7

].[
][
]αυ[
]γγυρ[
5][
].[

Fr. 7 Perhaps not the same hand
4 Above υ perhaps what is meant for υ,
though rather shallow 6 Perhaps not a
letter but a rough breathing by a thinner pen

2444. LYRIC VERSES

The language and metre of the verses represented by the exiguous remains which follow are, so far as I can see, not incompatible with the hypothesis that Pindar is one of the authors to whom they might be ascribed and there is some, though far from strong, reason for entertaining the idea that one fragment (fr. 14; see note) contained a passage now identifiable as part of the first of Pindar's *Hymns*. The possibility that they may acquire a value they do not at present possess is the reason for publishing these scraps in company with other pieces certainly or probably attributed to him.

The writing, in which considerable variations can be observed between one group of fragments and another, is of the same type as that of 1090 and may be assigned to the late first or early second century. Some of the lection signs appear to proceed from a different hand but the appearance of the majority is consistent with their being due to the writer of the text.

Fr. 1

].[
]ε.[
] τ[
] ου[
] με[
5] εϛ[
] βιῶ[
] γαρ[
] μ'ε[

Fr. 1 The alignment of ll. 1-2 is slightly different (farther to right) from that of 3 seqq.
To left of ll. 2-3 traces of a coronis
1 .[, the start of a stroke rising to right

Fr. 2

]νώς[
]μαρ[

Fr. 2 1 Or ο[

Fr. 3

].[ω[
]νᾶι.[
]ἀρτ[.]μ[
]...θ[
5]α.[
]...[.]...[.
]νέ..ρῶ[
]ων [
]χρυσόπεζα[
10]περρικελ[
]γανκαιρον[
]ενδεδονημ[
]αβδύζων' διστρ[
G

Fr. 3 1 Perhaps]ac or a single]μ 2 .[,] the upper part of an upright with a short stroke across its top followed by the upper left-hand arc of a circle; perhaps γψ[or τψ[, either anomalous 4 Before θ perhaps αχ 5 .[,] the left-hand end of a cross-stroke as of π or τ 6].., the base of ε or c followed by π is suggested, but I am not sure that τ might not represent parts of two letters].., an upright descending below the line 7 Before ρ apparently ε or θ; the preceding traces are a thick dot on the line and, starting above it, elements of a stroke rising to right 8].., the lower end of a stroke descending from left 11]: ε apparently ruled out

Fr. 3 9 χρυσόπελα: new.
10 Presumably]ρέρωι κελ[, since]ρέρωι<ι> λκελ[would no doubt have been indicated by a trema over ι.

11 seq. 'Driven about . . . a cow by a breeze', perhaps a simile (as e.g. at *Od.* xxii 299 seq.). If a ship was mentioned in l. 2, it would be appropriate to that.

Fr. 4

. . .
]. ρυψ[.] [.
]άναν [.
]τροφος [.
]αθυνδεδυνη[.
5]άων' ουδέν[.
]πτανόν[.
] [.
]αγλεφαρα[.
]άικαγέστ[.
10]..υ[.

Fr. 4 1].., a dot on the line ρ the loop has an anomalous appearance, perhaps through damage].., on the line the right-hand end of a stroke coming from left 2 An interlinear trace below φ υ and α abnormally far apart but no trace of ink 5 Between ν and ο the top and bottom of a suspended letter or sign in the original hand 6 Between ν and ο what looks like a small suspended γ; I do not know whether a rough breathing could have been intended .[,] π or τ 10].., the top of a circle

Fr. 4 4 β]αθύν.

5 The accent and variant suggest υ[υ. This variation is a common feature in both papyri and medieval MSS. of Pindar.

8 γλ- always in Pindar in the simple word, βλ- in Bacchylides.

Fr. 5

. . .
]. . . [.
]δρουκ' αὐ[.
]ἀεδι' αὐθ[.
]. [.
5]..αϞϞ [.
]τάν [.
] [.
]εμ[.
]ρ [.
10]εδακ[.

Fr. 5 1 The feet of two uprights serified to left, followed by the lower left-hand arc of a circle 4].., the lower end of a stroke descending from left 5].., traces compatible with the ends of the right-hand strokes of κ or χ

Fr. 6

. . .
]. . . δρ[.
]. ν. [.
] [.
] [.
5] [.
]υρος [.
] [.
]. ρ[.

Fr. 6 2].., the lower right-hand arc of a circle 8].., apparently θ but ε may not be ruled out

Fr. 7

. . .
]. . . [.
]ναϞϞ [.

Fr. 8

. . .
]αἶπον[.
] [.
] [.
Fr. 9
]ρ. . . [.
]. ος[.

Fr. 9 1 Of ο only the lower right-hand arc, θ possible After this the foot of an upright, serified to left, followed by the base of ε or c and this by the lower left-hand arc of a circle 2].., the right-hand part of the cross-stroke and parts of the upright of τ, or the right-hand part of π; γ less likely

Fr. 10

. . .
]ξαμ[.
]εντ[.
] [.
Fr. 11
]. [.
]. ceλ[.
]c·ά[.
]πείθα[.
5]cαν[.

]μεπ[.
]ωνθρ[.
]ονα[.

Fr. 11 1 The base of ε or c 2].., a trace above the general level, perhaps the tip of the right-hand arm of ν .[,] ε or θ 3].., the tip of a tall upright, φ or ψ 5].., ε or θ 6].., ε or c υ[, perhaps τ not ruled out 8 I am not sure that there is not a trace of a cross-stroke touching the left-hand side of the top of ο

Fr. 12

].[
]ερ[
]το. [

Fr. 12 1 Perhaps the foot of the left-hand stroke of α or λ
3 .[, an upright

Fr. 13

]ερ. [.
].μ. [.
]αχ[.

Fr. 13 1 .[, traces compatible with the lower parts of α, λ, χ
2],, ε or c .[, an upright

Fr. 14

(a)
]αλο. [.
]μεν[.

(b)
] [.
] [.
] δλινδ[.
] [.
] [.

Fr. 14 (a), (b) The relative level is fixed by cross-fibres; the interval cannot be determined
(a) 1 .[, the upper left-hand arc of a circle
(b) 3],, traces compatible with the extreme right-hand parts of π

Fr. 15

(a)
]μωμγη. α[.
]., ενεντε[.
]ν. δηπαρ. . . . [.
]ουα [.
5] [.
(b)
]. . . .]μεινονρ. [.

(c)

.
] [.
] c [.
]. εκ[.

(d)

.
] [.
] [.
] εμ. [.
] οικ [.
] [.

Fr. 15 (a) stood vertically above (b), as the fibres of the back show; (c) almost certainly comes from the right-hand side of the same column but I cannot establish a horizontal relation with the others; (d) is similar in colour but I see no particular evidence about its likely location

(a) 1 Between η and α the lower parts of two uprights; π less likely than some two-letter combinations, e.g. ρι
2],, the lower part (perhaps remade) of a stroke descending with a slight slope from left to right; α not particularly suitable
3[, the upper left-hand arc of a circle, the extreme top of a circle, the left-hand end of a cross-stroke level with the tops of the letters Under ᾱ is what appears to be a very small η between dots, a rare example of a variant below the letter to which it refers
5],, perhaps the tips of the branches of ν

(b)],, the base of ε or c
(c)],, the foot of an upright with serif to left, e.g. τ
(d)],, the right-hand angle of π?

Fr. 16

.
]. θ [.
.]ενθ[.

Fr. 16],, the lower parts of two uprights, e.g. η or π followed by ε
2],, the bottom left-hand arc of a circle
2], above this letter a trace of ink, apparently in the hand of the text θ[, I think ε less likely

Fr. 17

.
]., cόν. [.
]., ενγ. [.
]κεχε[.
.
]., ι. [.

Fr. 17],, the lower part of a stroke descending from left
2],, the left-hand angle of γ or π
2],, a trace level with the tops of the letters
4],, the start of a stroke rising to right
4],, the right-hand end of a cross-stroke, as of γ or τ, touching a trace of ink, apparently the tip of an upright, which may be combined with a following trace at the same level to form a loop, as of ρ
4],, the upper end of a stroke descending to right

Fr. 18

.
]δ' αλο[.
]. . . , κατε[.

Fr. 18 2],, the right-hand end of a cross-stroke, as of γ or τ, followed by the upper part of a stroke descending from left to right and this by the top of an upright;], αι suggested (since μ is ruled out)

Fr. 19

.
]., οc [.
]ν. [.
]κ[.

Fr. 19 1],, the lower end of an upright swinging slightly to right followed by the lower part of an upright
2],, the top of a circle

Fr. 5 2 οὐκί is not attested for Pindar, but on the other hand κε is rarely elided by him and only before a following ε.

3] ᾱc δι' αἰθ' έρος; the same letters with a different accentuation at *Ol.* i 6.
5 Καβ]κακος compatible with the traces.

Fr. 14 (b) 3 παλινδ[suggests παλινδρομ- and this in turn recalls the words of Strabo (*Pind.* fr. 51): οἱ μὲθ' Ἡρακλείου ἐκ Τροίας πλείοντες διὰ παρθένου Ἑλλας πόρθμον, ἐπεὶ τῶι Μυρτιάωι συνῆσαν, εἰς Κῶν ἐπαλινδρόμησαν Ζεφύρου ἀντιπνεύσαντος. The reference is to a passage in the *Hymns* of Pindar (see now 2442 fr. 1 i). I see no other evidence in these fragments pointing to any particular book or even to Pindar as author.

Fr. 15 (a) 3 Apparently ᾱ δη with a v.l. ἦδη. παρεc[would be acceptable.

Fr. 1 I have not succeeded in establishing the relative levels of the two columns put together under this number, but I do not doubt that they were consecutive in the order shown.

Col. i comprises two detached fragments, the interval between which is determined with fair precision in ll. 15 seqq.

3 *margin*. Not $\lambda\epsilon$, but η not verifiable. On the right-hand edge a slightly concave stroke rising to right from the line. 4 Of ρ only the left-hand upright. 5],, apparently a trace of the tip of an upright. 7 *margin*],, no doubt $\delta\epsilon$ written, as often, as one letter. 10],, the lower end of a stroke descending from left; a suitable, λ not ruled out. 13],, a short upright with traces of ink on right; ι not ruled out, but perhaps ϵ or η],, the top of a stroke; a suitable but not verifiable. 15],, a trace on the line. The rest of the ink I think is casual. χ not, I think, χ . 16]a represented only by a trace at the foot of the left-hand upright of ν ; perhaps illusory. 17-18 There is an interlinear dot between the first ν and the first δ ; perhaps a stop. 19],, the right-hand end of a stroke touching the left-hand apex of ν . 20 Before κ the right-hand end of an accent or short, in a thinner hand than the text. 22 Of] ρ only the right-hand edge of the loop. 23],, perhaps the top of c . Between α and ϵ perhaps $\tau\epsilon\delta$, but there would be a slight anomaly in the formation of ϵ . 25 Tips of uprights.

Col. ii 1 After] ν (of which only the right-hand angle) the base of a circle and a short horizontal stroke, both off the line and perhaps not part of the text. 4],, a dot level with the tops of the letters. 6 Above $\rho\eta$ the tail of a long upright in a different ink. 7],, perhaps ω likeliest, though I cannot rule out ν . 9],, perhaps $\iota\theta$; the first letter is represented only by a faint trace well below the line. Of ρ , only the lower parts; for α possibly λ . 10 Between μ and λ two dots on the line; α acceptable but not verifiable. Not σ . *Margin*. I cannot verify the ending of the verb. The last traces are compatible with $\tau\eta\nu\kappa$],, ϕ . 12],, perhaps not part of the text. 13 Below the second α a trace of ink; I suppose a high stop after α , l. 14. 14 Between μ and ν a trace level with the tops of the letters. There is something anomalous about the right-hand side of the last α . 15],, the right-hand end of a cross-stroke, as of γ . Before ϵ traces compatible with μ , π , but not necessarily representing only one letter. Between $\acute{\alpha}$ and τ a central dot. Between c and ν a short upright with a trace to right, opposite the middle. Between α and ρ room for more than one letter, though, if κ is to be read, perhaps no other was written. 16],, the tip of a stroke rising from left, level with the tops of the letters. After ϵ a short slanting stroke above the line, intended I suppose for a stop. Between δ and α room for some three-letter combinations.],, a trace of the left-hand end of a cross-stroke. 17],, the upper part of an upright. 18],, the right-hand end of a cross-stroke. 19],, the extreme lower end of an upright descending just below the line.],, γ or the left-hand side of π probable. 20],, perhaps the left-hand side of ν , but slightly anomalous, as would be γ , π],, perhaps the right-hand side of the loop of ρ . 22],, a dot above and to left of the left-hand apex of ν . Between $\acute{\alpha}$ and ν apparently room for only one letter, though some two-letter combinations including ι might be admissible.

Fr. 1 Col. i 7 *margin*. διορνί(μενος) for περῶν; cf. Aesch. *Suppl.* 549-52 περαί . . . διορνημένα.

9 seq. In view of the connexions of Perseus himself and his family with the Argolic town of Midea, a reasonable conjecture is γύβαλα Μίδεια.

13 The accent rules out ἀνιαρ-, which would otherwise look a reasonable guess. ανια ρ] remains open.

14 φύττειν, was causing or was planning to cause?

ματρί, Danae.

15 λέγέτ' ἀναγκαῖα: τό τ' ἀναγκαῖον λέγος with the same reference at *Pyth.* xii 15. But δουλο-σάν, which precedes there, cannot be verified here. δολ], if part of δόλος or a derivative, might refer to the trick of the ἔρανος.

17 Κρ]ονίων νεύειν: *Pyth.* i 71 νεύειν, Κρονίων . . ., or ἐπί might have preceded as at *Isthm.* viii 45. 18 seq. I should guess: It is a long road to the dwelling of the immortal Gorgons. But it must be said that the ink before $\nu\omega\iota$ is not compatible with σ . I do not take it to be an objection that only two of the three Gorgons were immortal, Hes. *Theog.* 277.

21 Presumably π]ράγειν or possibly a compound.

Col. ii The left-hand alignment seems to be defined by 'Ολ- or Οἰλυμ]πόθεν, l. 12, -κάσιδ]α, l. 14. 6 I can give no account of the ϵ written over the first α . ἀναρρήξαι (λόγον) elsewhere in Pindar only in fr. 180, 1.

9 seq. τ]οιαι]τα . . . cannot be ruled out but I should have expected to see a trace of the tail of the first τ .

10 μ]έμαλεν πατρός νόωι: although a number of alternatives could be thought of, I suppose 'concern his father's mind' is not improbable. On this hypothesis the marginal note may be taken to indicate that what concerns Zeus is the cutting off of Medusa's head by his son Perseus. Since Zeus is the subject of ἄρσει, l. 12, without being specified there, there is a prima facie likelihood that he is the effective subject of this and the subject of the following clause, but I do not see any positive bar to the possibility that we should understand *Περσεὶ μέμαλεν* and take πατρός νόωι as 'by his father's will', for Διός . . . νόος . . . κυβερνᾷ δαίμων' ἀνδρῶν φίλων *Pyth.* v 122.

But of μέμαλεν, with its hyper-Doric α , it must be said that there is no warrant for its existence, except a conjecture (or perhaps, to judge by Nonnus, *Dionys.* xxxvii 135, an ancient variant), μεμαλότας for μεμαστας, at *Pind. Ol.* i 89.

11 If Zeus is the subject of the verb] $\epsilon\epsilon\epsilon$, I have no particular supplement to offer. If, as the punctuation makes possible, this line is parenthetical and Perseus is the subject, I call attention to the variant recorded by the scholiast on *Pyth.* xii 11 and offer ἀνυ] $\epsilon\epsilon\epsilon$. In the first case $\nu\omega$ may be Perseus, in the second must be Medusa.

ἀπάτοιεν βουλεύμασι 'by divine plan' or the like. I do not know why, if I am right in supposing that the next verse began with σ , the ν ἐφέλκευτικόν was omitted. The omission is sometimes found between stanzas.

12 'Ολ- or Οἰλυμ]πόθεν; only the second hitherto attested (*Pyth.* iv 214), as likewise Οἰλυμ]πόθε (*Ol.* iii 36, *Isthm.* iv 55).

*Ἐρμᾶς χρυσόραπις *Pyth.* iv 178.

ἄρσειν: the ρ apparently inserted by the writer of the text. It is perhaps not necessary to look for an infinitive, e.g. $\mu\omega\lambda\epsilon\iota\nu$, though I think it would be the expected construction.

13 π]ολόχορον: καὶ π] may be on the short side compared with 'Ολυμ] and is therefore too short if Οἰλυμ] is requisite. *κατανπ]* appears to be too long. The form is recorded only in the *Rhesus* and there in a different connexion. Pindar himself has δ πολύοχε Παλλάς, *Ol.* v 10.

13 seq. Γ]λυμ]κάσιδ]α is inescapable and, I judge, is consonant with 'Ολυμ] rather than Οἰλυμ].

14 Taking the lection signs as correct I see no other reasonable possibility of interpretation than: τὸ μὲν ἔλευεν ἰδὼν τ' ἀποπτα . . ., 'it (sc. Medusa's head) he brought (sc. Perseus) and they saw (sc. the Seriphians) afar . . .'. But there are several difficulties in this. The whole form of the sentence seems peculiar; τὸ δὲ δὲ μὲν ἔλευεν οἱ δ' ἰδὼν would at first sight appear the natural way of expressing what I have taken to be the thought: it does not seem as if there could have been any direct mention of the head in the immediate proximity: there is no obvious point in ἀποπτα, if it means 'at a distance', and it is not in accordance with the tale as elsewhere told. A quite different interpretation is open, if it is legitimate to neglect the stop after ἔλευεν and to suppose that the acute on ι is wrongly placed one syllable too far to the left. τὸ μὲν ἔλευεν ἰδὼν τ' ἀποπτα, taken to mean (not 'that head turned him to stone when he saw it afar', but) 'that head turns to stone a man who sees it (even) afar', strikes me as in itself a much more probable form of sentence than the other and it gives point to ἀποπτα. On the other hand, the objection relating to the distance of the antecedent of $\tauὸ$ is not removed and two new objections emerge, the necessity of altering the text (even though stops and accents are not to be regarded as a true part of the παράδοσις)—and that in a place where it is incompletely preserved—and the necessity of assuming that $\lambda\epsilon\upsilon\epsilon\nu$, 'to stone', could be used in the sense of 'to petrify', for which I know of no warrant at all.

For the very rare ἔλευεν 'conveyed' cf. 1790 (Ibycus) fr. 1+2, 18, ἐλεύειν with Doric accent, and Hesych. ἐλευέω οἶμα, Doric future.

15 Apparently ἧ γὰρ ἀνδρ]ῶν] ([α]νδρ]ῶν superscribed) μετάρταεν, though the reading of the last word is not in all details satisfactory. If it is correct, no doubt μετάρταεν μορφής is meant, as the next verse goes to show. Cf. Eur. *Hec.* 1266, μορφής τῆς ἐμῆς μετάρταεν, of Hecuba's change from woman to dog.

16 No more is needed by way of verb than ἐγένοντο; perhaps πέτραι δ' [ἐπ]α[χ]ῶεν ἀντ[ί] φωτῶν.

So Antiphanes, *Neanickoi*, uses *λιθινος γίγνομαι* and *πήγνυμαι* synonymously of the effect on a customer of the prices asked by the Gorgons of the fish-market.

17 seq. Perhaps *λυγράν* τ' from *Pyth.* xii 14 *λυγράν τ' ἔρανον Πολυδέκται θῆκε*.

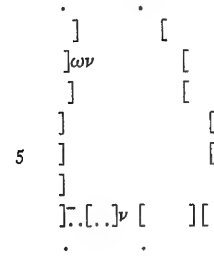
I do not think that it can be inferred from the writing *αντ' αμοιβαν* that *ἀνταμοιβάν* was meant to be ruled out. (Cf. e.g. 1787 fr. 1+2, 11 *φιλ'δοιδον*, 1789 fr. 6, 5 *Αντ' ανδροσ*, where the apostrophe seems to be intended to show the parts of a compound.) But *ἀμοιβά* is the normal word, both in Pindar and elsewhere, and it is constructed with *ἀντι*, e.g. at Hes. *Op.* 334, so that *ἔρωτος ἀντ' ἀμοιβάν* is the natural articulation.

ετρα]πάρχα[]: at *Pyth.* vi 31, *Isthm.* v 40 accompanied by a genitive of the people ruled. I cannot say that *Σεριφίων* or *ρασιωτῶν* or the like did not stand after *εδάσσατο*, but I should judge that the genitive was not indispensable. Perseus served Polydectes with a dolorous requital for daring to love Danae.

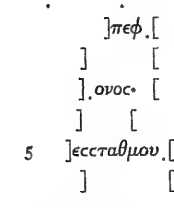
21 Perhaps *φ]λτερ*.

22 I can offer no theory to account for *παμπά[*ν. There is no room for *παμπά[δα]ν*. There is a vague resemblance, if one includes the superscript [*ων*, to *Ol.* i 84 *ἀπάντων καλῶν ἄμμορος* (*ἀμο*-*Vat.* gr. 41), but I can make nothing of it and it is improbable that there is anything to make.

Fr. 4

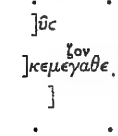


Fr. 5



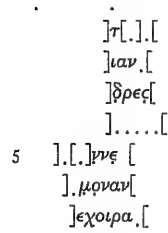
Fr. 5 1 .[, the start of a stroke rising to right, e.g. α, λ 3], the right-hand tip of a stroke touching the top of o; ε, not γ or τ, suggested 5 .[, two dots on the line

Fr. 6



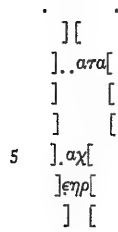
Fr. 6 2 .[, a trace on the line

Fr. 3



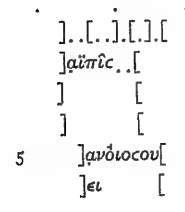
Fr. 3 1 Or]τ[. 2 .[, perhaps the start of a stroke rising to right 4 Rubbed; the traces may be combined in different ways. The second and third letters might be οι 5].[, the end of a stroke far below the line; perhaps interlinear writing connected with the following line 6].[, the upper part of a stroke sloping slightly forward 7 .[, the start of a stroke rising to right

Fr. 2



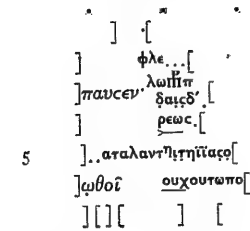
Fr. 2 Apparently from the neighbourhood of fr. 1 col. ii 2].[, a trace compatible with the extreme right-hand edge of a circle followed by a tall upright, e.g. οφ Over the first α a trace of ink 5].[, the tip of a stroke rising from left, e.g. the right-hand arm of υ, χ

Fr. 7



Fr. 7 1 Above c in l. 2 the lower part of an upright descending well below the line, and at an interval of one letter another 2 .[, apparently o converted into α by the original hand and given an acute accent by a different hand, followed by an upright slightly sloping to right and a hook on the line, as of ε; perhaps ...[should be written 5 Ink above 4 not accounted for; if a ^, unusually small

Fr. 8



Fr. 8 2 marg. 1 ...[, γεc possible 2 marg. Before λ perhaps π 5 marg. Before the first α a sinuous stroke, perhaps a final ι but more probably a compendium The presumed η suspended between τ and ι has a peculiar appearance and a trema over ι adscript is unexpected, but I suppose there is no doubt that *Ἠταλάντη τῆ Ἰδοῦ* is intended

Fr. 9

. . .
] . [.
 4 vv. lost
] . [.
] ρεμοι [.
] [.
] [.
 10] νεκναμ [.
 blank, space for 3 vv.

Fr. 9 1 Perhaps part of a note 10 The last five letters, and especially the last two, are different from the rest, but appear to be part of the text, not a variant or note

Fr. 10

. . .
] . [.
] άτωι . [.
] [.
] ενεπει [.
 5] . c . τιμεπλ [.
 . . .
 Fr. 10 5], the top of an upright with a trace (of an accent?) above After c perhaps a stop or the tip of a letter

Fr. 11

. . .
] ιππο [.
] . ανον [.
 . . .

Fr. 12

Blank, space for 4 vv.

. . .
] δακκιον [.
] . [.] ν [.
] [.
 . . .

Fr. 12 1], a stroke from left touching δ about the middle 2], the tip of a tall upright

Fr. 14

. . .
] [.
] ρης . [.
] [.
] ουχομ'ητ [.
] . . . η . . . [.
 5] νος [.
] [.
] [.
 . . .

Fr. 14 4 marg. 1], perhaps η, less probably υ 2 Before η various combinations possible, after η perhaps λι, likeliest

Fr. 13

. . .
] [.
] ραί [.
] . α'βουλησει [.
 . . .

Fr. 15

(a) . . .
] [.
] . οδοσπετα [.
] αμμαλ'επις [.
] έκτοριχαλ [.
] . ώνύπερ'όδα [.
 5] άκραμμπο [.
] . ταθείσει [.
] οιζον . [.
] [.
 (b) . . .
] [] [.
] . χαι [.
] ελεν [.
] [.
] [.
 5] . αφοβ [.
] ν [.
] [.
 . . .

Fr. 15 (a) may be the top of a column. (b) appears to stand below its right-hand side. The interval is not determinable.

(a) 1], the upper part of an upright 4], the right-hand end of a horizontal stroke on the line, perhaps δ 6], the overhang of c probable], a dot on the line 7 After ν perhaps a κ of which the upper arm has entirely disappeared, though the ink now looks like an anomalously upright λ. I am not sure whether there are traces of ink after this, though the verse cannot have ended

(b) 1], perhaps the end of the right-hand stroke of α], an angle on the line; α, δ, ω possible 2], the start of a stroke rising to right 5 marg. 2], an upright with the right-hand end of a stroke from left touching its top 7 A slightly concave upright

Fr. 16

] κατέφ[
] δ' εκμα[
] ντ[

Fr. 17

] ονπ[
] ψαναφ[
] ιονηλυθ[
] ναθ' α[
 5] φιλαικρ[
]
]
] ουκλε[

Fr. 17 1], a horizontal stroke on the line 2], above the line the lower part of a convex stroke in the hand of the marginalia 4], perhaps the top of ε; not, I think, part of the right-hand arm of ν 4 more probable than 5 Above α a washed-out sign. [—] does not account for all the ink 8 marg. Not, I think, εκλε, though I cannot rule it out

Fr. 18

(a)	Col. i	Col. ii	(b)	(c)
			] πξ[] [
			] [	] ουγγενρ [
	] νεκ[	] [	] [	] ετ[
	] γα[	] [	] ρατ[	] α[
	] α[] [] [] [
] [] [

Fr. 18 (a) and (b) appear to be fixed by cross-fibres at the relative level shown but I see no way of determining whether they belong to the same or different columns. (c) appears to come from the same neighbourhood

(a) ii Ll. 1-2 appear to be from a different (lighter) pen from ll. 3-4 1 Perhaps the lower left-hand curve of c or ε 2], perhaps only γ or the left-hand part of π, though there is a trace of ink to the right not accounted for

(b) L. 1 is written smaller than l. 4, which is more or less the normal size 4],, the top of an upright

(c) 2 marg. I am not sure that ο'εγεγρ would not be a preferable interpretation of the traces 3 A dot over ε not accounted for], most like η, but anomalous 4]α anomalous, but λ, μ no better], a short upright off the line

Fr. 19

(a)	]	ν[	(b)	]	τ' ιθνεειπ[	(c)	]	τ[
	]	ου[		]	ζαν[		]	ακειτ[
	]	υ[		]	εϊκος[		]	εγγαγα[
	]	π[		]	]		]	ἀδεω[
5	]	α[		]	]	5]	
	]	ουκέτ' αυτα[]]]	
	]	κοτέσατ' ε[]]]	
	]	πέλωραβου[		]	]		(d)]
	]	φλόγαδεσκο[		]	]		]	ε[
10	]	πέρον' ατα[		]	]		]	αιδά[
	]	τίκετις[]]]	[
]]]]]	[
]]]]]	[
]]]]]	[

Fr. 19 (b) is shown by the cross-fibres to stand at the level shown relatively to (a). I cannot trace the vertical fibres with certainty but I am fairly confident that it stood over the right-hand side of (a). (c) strongly resembles (b) on both sides, but I cannot locate it with any pretence of exactness. (d) probably comes from the same neighbourhood as (a)-(c)

(a) 1 ν damaged; μ may be preferable 3], the lower part of an upright 5], perhaps χ, but the surface is damaged 6 For α perhaps ω 7], an upright, γ or π suggested, but μ or ν possible; not, I think, 9], the start of a stroke rising to right 10], the upper left-hand arc of a circle 11], perhaps the ends of the upper and lower left-hand branches of χ 12], I am not sure whether the apostrophe does not account for all the ink, but there may be also a trace of the right-hand end of a cross-stroke as of γ or τ], perhaps ι, but there may be a trace of ink going to right from just below its top

(b) 1 Above the space between θε what looks like the left-hand end of an acute; if an apostrophe, higher than that after τ There is also a trace over the second ε 2], perhaps the left-hand base angle of δ, but there is a faint trace above it which may indicate ζ 4 Stripped in part but apparently blank

(c) 1],, the lower part of an upright], a hook to right on the line, ε one possibility

(d) 1],, a stroke curving to left, perhaps the foot of τ 2 Of]α only the extreme end of the tail; λ possible

Fr. 27

]επο.[
]ολύ.[
]αὐψαμετ[
]ενδροιδ[
 5]υάλων κρε[
], . αι]] ενικαικεχρ[
]γανάνεταχ[
]νλεύσειδ.[
], . ἄων [ν. l
 10]ἕξαιῶμα[
]θαμαγαρόκοθ[
]ακατ[. . .] ονε.[
]πεδ[
], . l[

Fr. 27 1 .[, the start of a stroke rising to right 2 .[, perhaps π but I am not sure whether γ, is not preferable 6 .[, γι or χι seem likeliest, since a single ν would leave a thick dot above it unexplained. Whatever it was struck through, like the following letters 8 .[, the left-hand arc of a circle 9 The ink below ἄ does not suggest any vowel and may be part of an addition in a different hand 12 .[, the left-hand bottom angle of α would suit], ., the right-hand arc of a circle, perhaps θ .[, the lower part of the left-hand side of c or the like suggested

Fr. 28

]αδαντικ[
]τεχ[

Fr. 28 may perhaps have stood above the right-hand side of fr. 27. They have no cross-fibres in common and their interval is therefore not determinable

Fr. 29

], . l[
], νέχ[
]λεντ[
]céρχ[
 5]βροτω[
]οίοδο.[
], πειτ[
]ροσα[
]νῶνα[
 10]γάγ. . l[
], . l[

Fr. 29 See on fr. 30

5 β might be taken as the tail of α with the right-hand end of a 'hyphen' below but for a trace above which presumably represents the upper loop of β. I cannot rule out a compound of ἀροτόc with α marked long or short 6 .[, the upper end of a stroke descending to right 10 .[, perhaps ετ or γη but neither accounts for the thick curved stroke between the upright parts of these letters. I do not think γι should be combined in π

Fr. 30

]νδ.[
]νογ[
]ειφ[
]νεύφ.[
 5]υσαια[
], cέλ[
], λότ[
]λακα[
], ι [
 10]άτ[
] [

Fr. 30 Frs. 29 and 30 ll. 1-5 resemble one another in the general look of their writing more than they resemble the rest of the fragments brought together under 2445. On the other hand I see nothing to distinguish the writing of fr. 30, 6 seqq. and in spite of the variation I am inclined to think that one and the same writer is at work throughout

Fr. 31	Fr. 32
·]θρέψα[]ωικθεν[]περμυ[] [] 5]αἴφον[] . τονμεί[] ανδε []] ἰνὸ ἄχ[] μον· [] 10] αἰ τουτ· []] οἱ τοιφι[] ναλλᾶ []] []] τλόγ· []] αἰ [] 15] ειρεε[]	· [] []] κο· []] λκο· []] γγγε[]] λαῖᾶ [] 5] δελ[]] οια[]] κτυ []] []] λαχ[] 10] ειδε []] ὀρεω[]] υμ· []] δδ []] ορα[]

Fr. 31 Ll. 1-3 are slightly smaller and were perhaps additions made in the upper margin. L. 9 is also smaller, but the spacing is the normal 6], perhaps α or κ 8], a thick stroke on the line; ε rather than α suggested by the spacing *Interl.* The ink after ου() does not suggest ην and I am not sure how far it goes

Fr. 32 1 [, γ or the left-hand part of π ; above it the left-hand part of a heavy dot 2 . [, a stroke rising to right followed by the extreme lower end of a stroke descending below the line, αρ a possibility 4 [, an upright 5] , the foot of a stroke descending from left 6 After α apparently an upright belonging to an inserted letter 7] , the upper part of an upright 9 After χ what looks like the top of an upright well above the tops of the letters 10 [, perhaps a stroke rising to right 12 [, perhaps the lower left-hand arc of ε 13 [, α or δ, but either slightly anomalous

Fr. 2 πρ]οφάτα[a possibility.
5 λιγ]μαχ[or ε]βαχ[a possibility.

Fr. 3 7 This collocation of letters also at *Pyth.* x 52.

Fr. 6 2 μέγα v.l. μέζον. μείζον is the form elsewhere attested for Pindar (who has few examples of the comparative).

Fr. 8 2 Since Atalanta is referred to in the scholion on l. 5, it may be worth while to call attention to the possibility that there is a reference to Meleager in the scholion here. There is clearly a reference to burning, and δαιε, if rightly read, may be compared with Aeschylus' use of the word δαλόε, *Cho.* 608, for the log on which Meleager's life hung. Καλυδών is mentioned in fr. 24.

5 Ἰάεσ[υ: he is also called Ἰάειος and (perhaps mistakenly) Ἰαείων.

6 Κλ]ωθοι: perhaps cf. Bacch. v 142 seqq. (φιτρὸν) τὸν δὴ Μοῖρ' ἐπέκλωσεν τότε ζωᾶς ἄρον ἀμετέρας ἔμμεν.

Fr. 9 10 A form of (-)κ(ν)άμπτω, for which spelling see *Pyth.* ii 51 (ἀκναμ- fr. 15 (a) 5 below, *Pyth.* iv 72, *Pae.* vi 88, *Dith.* iii 12 (1604)).

Fr. 15 (a) 2 και μάλ' ἐπισταμένωι is found at *Od.* xiii 313.

3 Perhaps Ἐκτορι χαλ]κο-(or [κκο-)άραι, μίτραι, κορύσται, or the like.

5 ἀκναμπτω[: see on fr. 9, 10 above.

7 ῥοῖζον.

Fr. 19 (a) 7 κοτέεσσι': the verb is rare in lyric but occurs in Pindar at fr. 140 (a) ii 31 ἀτασθαλίαι κοτέων. ἀτασθ- may perhaps be recognized in l. 10 below.

8 πέλωρα βουί, πέλωρ ἀβουί.

9 φλόγα δερκομ[, I suppose more probably 'with eyes aflame' than 'see the flame'.

Fr. 21 (b) 6 τυγ]γ- perhaps a likelier guess than τυγ]-η, -μοε.

(c) 2 seq. Though it is easy to recognize the names of flowers and the first and third might be in the genitive plural, βόδ]ων], κρόκω]ν], I cannot find a satisfactory form to accommodate what stands between δακινθ and the following ν.

6 τ]μα πτόλιν? The πτ- form is otherwise found only once (*Dith.* Bk. II, i 6) but is not metrically guaranteed there.

9 Babylon as an example of grandeur *Pae.* iv 15.

Fr. 24 5 Cf. χερμάδι τηλεβόλωι *Pyth.* iii 49.

Fr. 25 2 δι]ωξεππ[.

5 Of δι]νεύντι, δι]νεύντι I should choose the first as slightly better suited to the spacing, though the second is in Pindar a more commonly occurring word.

7 The curved stroke to left may be intended for a bracket, but it ends abruptly without completing the normal curve.

τρει- : no Greek proper or common noun beginning with these letters is recorded. An error for τετ- ἀρτ[or ράτ[?

Fr. 27 4 seq. e.g. εὔδ]ενδροι, which with γ]υάλων (v.l. γύαλον, but the singular is hardly found in the sense here presumed) suggests the possibility of a specific reference to Delphi.

6 παργ. 'He uses' some word 'in the singular'. The word may be that ending in -αι, but the α as well as the ι has been cancelled, though not in the same way.

7 γανάνετα: I suppose -νᾶ- (for νο-), 'full of γάνος'. γανάνετες at Aesch. *Suppl.* 1019 has been corrected to give a present participle active (as required by the context). γαν'ειντο[in Pind. *Pae.* vi 8 (PSI 147, 191), if rightly read, cannot be relevant. For the substitution of ᾶ for ο the Homeric θνήει side by side with θνόειε can be adduced. (The contrary substitution of ο for ᾶ in e.g. κείειε.)

12 I should judge that κατά [χ]θόν' would be acceptable in respect of space.

Fr. 32 2 If]λκοαρ[, χαλκοαρ[a reasonable guess.

4 ἀγ]λαῖα [, but λαῖαν itself is the παράδοσις (*contra metrum*) at *Ol.* x 44.

2446. PINDAR, *Hyporchemata*

Since it would presumably never have been doubted that Pindar's *ύπορχήματα* were extant in Egypt in the earlier centuries of the Roman occupation, the establishment of the fact by the first of the following collection of scraps is not of much value, nor have they at present much other, that I see, not even the correction of Erotian's quotation, on which the identification rests, being made possible by the newly available evidence.

The script is a decent specimen of the common 2nd/3rd century angular type with no very strongly marked characteristics. The lection signs may be mostly due to the original hand but some few are in a brown ink which makes them easy to distinguish.

Fr. 1

. . . .
 . . . [.]ωμωντ[
]προσστιβαρ[
]υδεδιοστew[
]. αιμαπολ[
 5]δ'εγκεφαλ.[
]δεθυγατερ.[
]γυτιδωνδ[
].[

Fr. 1 1], the lower part of a stroke descending well below the line with a sharp slope to left; x strongly suggested 4], the top of a stroke descending to right; δ acceptable, λ not ruled out Of λ only faint elements of the lower part of the left-hand stroke 5], the lower end of a stroke rising to right 6], the left-hand bottom angle of ω or less probably δ 8], the top of an upright, apparently part of interlinear ink not of a letter in the line

Fr. 1 1 seqq. The first three verses form part of a quotation from Pindar's *ύπορχήματα* preserved by Erotian in the following form: ἐπέτισε κεκρα(μ)μένα ἐν αἵματι πολλὰ δ' ἔλκεα πλευράς ἐμβαλλεν ἄμον τραχή β(δ)παλον τέλος δ' ἀείρα(ι)ς πρὸς στιβαράς -πάρραξε (ἀ- AL, ἐ- H, ἐκ- M, ἐκ- O) πλευράς, αἰὼν δὲ δι' ὀστέων ἐρραϊσθή (fr. 111). They may be regarded as certifying *νωμών* (corr. Vulcanius) *τραχή βόπαλον*; πρὸς στιβαράς; αἰὼν δὲ δι' ὀστέων. They introduce a new mystery in the word before *νωμών*, which was *prima facie* neither ἐμβαλε nor ἔλκεα, and they give no help that I can see in determining the colometry.

(Although it is no present concern of mine, I must express surprise at the popularity of the reading *σπάραξε*, particularly in association with *πρός*. I should have thought *ἀραξε* or ἐπάραξε was much more likely to have been said of an action performed with a club on ribs.)

4 seq. I call attention to the occurrence of the letters *αιμαπολ* because of their resemblance to *αιματιπολλα* in the quotation but can make no guess whether the observation has significance or not. *εγκεφαλ* [: I cannot reconcile the traces of the last letter with any that could occur in a case of *εγκεφαλος*, yet this word must almost certainly be supposed to have stood in the text. Since the ink

suggests *-φαλλ*], I may remark that in compounds of *κεφαλή* where the *α* is lengthened for metrical convenience the spelling with *-λλ-* is not, so far as I have observed, the means employed. For similar details of slaughter cf. 2450 fr. 1 i.

Fr. 2

].εαμ[
]λαι.[

Fr. 3

].νει[
].ολ[
]
]ε[.

Fr. 3 2], an upright 3 completely lost. Ll. 2 and 4 are connected only by a single fibre of the underlayer 4], an upright

Fr. 4

(a)

. . . .
].[
]ατ[
]ηρ,α[
]Ϟάστ[
 5]όν'επ[
 (b)]ψικρον[
]ηνατ.[

Fr. 5

. . . .
]ικ[
]αιθερω[
]ρειποις[
]πτατ'ε[
 5]ωιδεκειν[
]ειπεςεδ[

Fr. 4, 5 I believe 4 (b) must have stood below 4 (a) in the same column. At what interval I see no way of determining, but, if I am right in thinking I can trace the cross-fibres of 4 (b) in 5 ll. 5-6, it must have been at least four lines distant, since I can trace none of the cross-fibres of 4 (a) in 5 ll. 1-4. The distance between 4 (b) and 5 also is not determinable.

4 (a) 1 The foot of an upright followed by the base of a circle 4 Above c what looks like the lower end of a grave; below ω a slightly curved nearly horizontal stroke. Both these, as well as the acute, in a browner ink 5], the right-hand end of a cross-stroke touching the top of ο

4 (b) 2], perhaps the middle part of the back of ε with the start of the cross-stroke and the tip of the turn-up to right

5 3], the start of a stroke rising to right 5], the right-hand end of a horizontal stroke on the line

Fr. 4 (a) 4 As far as I can tell, *επι*Ϟάστ[τρ- (in a case ending with a long syllable) would account for all the signs.

Fr. 4 (b) 1 υ]ψικρον[.

Fr. 6

].φθα[

Fr. 6 Perhaps from the neighbourhood of fr. 4

Fr. 7

]ηρ [

] ριπτομεν [

] ῥτ' ἦσαν, [

] κορυφαί [

5] εἰδον . [

] οἰδ' ῥτ' ἐστρα [

] αωτοσηρω [

] ντεσοβρ [

] οσε [

Fr. 7 2], the lower end of a stroke touching ρ below the loop [, a dot on the line 3], what now looks like a sinuous upright; I cannot interpret; not, I think, δ' 6], the right-hand end of a cross-stroke as of γ The following ρ is anomalous in size and position 7 [, a dot about level with the tops of the letters 9], I see nothing likelier than θ, though this is anomalous

Fr. 7 6 seq. I mention the guess ἐστρα[τεῖθθ . . . αωτος ἠρώφ] only in order to observe that almost without exception in Pindar αωτος follows its associated genitive.

Fr. 8

] ν [

] εἰνοπ [

] τ' εἶνα [

] χεδον [

5] . τειμελ [

Fr. 8 3 [, the lower part of a stroke rising to right 5], apparently the top right-hand arc of a loop or small circle against the left-hand end of the cross-bar of τ After λ there may be a trace of a stroke rising to right

Fr. 9

] φστ [

] ποτα [

] νακ [

] ακερ [

5] ρε [

Fr. 9 2 For α[I cannot rule out λ[5 [, a dot opposite the right-hand end of the cross-bar of ε

Fr. 10

] [

] ου [

] ριπα [

Fr. 11

] [

] ρον [

] ωτ [

] [

Fr. 12

] [

] πτ [

] φ [

Fr. 11-12 I suspect that these join, to give] ροντ [,] ωτω [, but the fibres do not run across, there being a 'joint' at the right-hand edge of fr. 11

Fr. 13

] [

] αἰτεων [

] δαικτεδ [

] . ἄνπ [

Fr. 14

] [

] ντᾶμ [

] κό [

Fr. 14 2 [, perhaps κ, though this does not account for all the ink, or possibly ι, struck through, followed by the top of a circle

Fr. 16

] κ . ρ [

] υδε [

] βοαε [

] μεε [

Fr. 16 1 [, the right-hand end of a stroke coming from left, level with the tops of the letters; perhaps υ After κ the left-hand base angle of α or δ Of ρ only the lower part of the shank 2] , a dot level with the top of υ For ε [perhaps ε .] [

Fr. 15

] απα [

] φάσα [

] υμα [

] [

Fr. 15 3 [, a trace on the line and a dot, just above the general level, to right of it

Fr. 18

] μενω [

] περ [

] . [

Fr. 18 1 Of μ only the top right-hand apex, of ω only the left-hand arc 2 [, the left-hand arc of a circle at a lower level than the rest; perhaps θ likeliest 3 The upper part of a tall upright, followed closely by a concave stroke

Fr. 17

] ανα [

] ενεπα [

] α [.] . αλ [

Fr. 17 3 [, I cannot interpret the ink; perhaps more than one letter represented

Fr. 19

·
·
] ..[
] τω[
] φ[

Fr. 19 1 The base of ε or ε followed by the start of a stroke rising to right 3 To left a faint sinuous stroke, perhaps the upper part of a coronis φ, apparently the right-hand dot of a trema; if so, 'i' not 'v'

Fr. 21

·
·
] μ[
] .δο[
] νά[

Fr. 21 1 .[, the base of ε or ε

Fr. 22

·
·
] σφ[
] σα[
] φ[
] φ .[
] .[

5

Fr. 25

·
·
] α γ λ ε φ[
] ν ο .[

Fr. 25 and 26 appear to have stood in close proximity to one another

Fr. 25 1 Of]α only the extreme lower end of the tail 2 .[, the left-hand base angle of δ or ω

Fr. 20

·
·
] . .[
] ζ σ μ[
] φ α ρ δ[
] α .[

Fr. 20 1 The lower part of an upright descending with an inclination to left below the line, followed by the start of a stroke rising to right, e.g. ρ or υ and λ or π

Fr. 23

·
·
] η . δ .[
] π ο ν τ ε .[
] α ρ ι ψ ε ν ᾱ[

Fr. 23 1 After η the lower left-hand arc of a circle with traces of ink to left and right, some or all of which may be casual .[, the lower part of an upright descending below the line 2 Above ε traces of ink; perhaps a grave ᾱ, a trace on the line

Fr. 23 (κατ)έμ]αριψεν probable.

Fr. 24

·
·
] α ρ δ[
] ν ο ν[
] ν α[

Fr. 26

·
·
] . τ ό ν[

Fr. 25 1 γλεφ[αρ- very probable, though other articulations are possible.

Fr. 26], the upper part of a slightly sloping stroke of which the top turns over to left

Fr. 27

·
·
] . . .[
] λ α .[

Fr. 27 1 The foot of a stroke rising to right; a loop open to right, like the base of ε but off the line; the start of a stroke rising to right. τελ perhaps one possibility 2 .[, I cannot interpret. λ might be accepted but a stroke rising left to right through the tail of α is not accounted for

Fr. 29

(a)
·
·
] δ̄ ᾱ .[
] σ υ ι ω .[
] ρ ά κ[

(b)
·
·
] .[
] ρ α τ .[
] ν ῑ .[

Fr. 29 (b) must have stood vertically below (a) but there is nothing to show at what interval (a) 1 .[, the start of a stroke rising to right 2 Of ω only the left-hand angle .[, the foot of an upright (b) 3 .[, the start and the tip of a stroke rising to right

Fr. 31

·
·
] ν α θ[
] π ω[

Fr. 28

·
·
] ε δ α[
] δ ο μ[
] υ λ α[
] α[

Fr. 28 4 Before α a high stop or the right-hand dot of a trema

Fr. 30

·
·
] τ α[
] ν κ ε ν[
] ο λ ε[
] .[

Fr. 30 3 Before ο perhaps a high stop or the right-hand dot of a trema, though rather elongated for either

Fr. 32

·
·
] ε ν .[
] ν η μ[
] ὕ ρ ά μ[

Fr. 32 1 .[, the left-hand base angle of α, δ, ζ suggested 2], a trace above the general level

Fr. 33

]δ.[
], ουδ[
]'τε, μα[
] []
 5]α []
]τεστ.[
]c []

Fr. 33 There is a difference in appearance between the writing of ll. 1-3 and ll. 5-7 but I cannot say that the writer has changed

1 .[, the lower part of an upright close to δ, followed by the start of a stroke rising to right and this, at an interval, by another; perhaps three letters represented 2]., apparently the hooked upper end of a stroke rising from left with a trace below it at mid-letter; if ξ, no comparison available 3]., apparently either α] or]υ, but either anomalous 6 .], a loop off the line, open upwards; perhaps α or ο

Fr. 34

].φ.[
]φειαγ[
].ωνο[

Fr. 34 1 .], the right-hand arc of a circle .[, the shank of ρ or possibly υ 3]., the right-hand end of a cross-stroke joined to the left-hand stroke of ω, with a trace, as of the top of a tall upright, above; ψ suggested

Fr. 35

]ρω[
].ονα[
]νειπρ[
 5].αιλαπ[
].c []
]αχε[
]ρο.[
]'..[

Fr. 35 2]., traces compatible with the right-hand side of θ 3 Of ρ[only the shank 4]., a dot level with the tops of the letters 5]., ο or the loop of ρ .[, on the line an angle as of α, δ, ω 7 .], a stroke rising to right 8 Below the circumflex a heavy dot; at an interval the top of an upright, followed by the left-hand end of a cross-stroke as of τ

2447. PINDAR, Θρήνοι (?)

In two of the collection of fragments published below ancient quotations of Pindar are identifiable and it is a reasonable hypothesis that the rest (barring error in the identification of the hand in some of the smaller pieces) are likewise to be assigned to Pindar. One of the two (fr. 38) is thought (I cannot see that it is in any way certain) to come from his Θρήνοι, but, even if this is correct, I do not think it would be safe to conclude that all have that source. There are distinct variations, from group to group of the fragments, in the writing, so that the possibility must be envisaged that more than one roll and more than one kind of composition is represented.

The writing is a rather heavy example of the common angular type which I should compare with 1620 and 2256 and ascribe to the late second century. Very few additions (lection signs or others) have been made to the bare text, some apparently by the original writer, others by another using a much thinner pen and a browner evanescent ink, to whom also the rare marginal notes are to be attributed.

Fr. 1

]α[.] [] []
]νωδ'εκπυ[
]ξαια[] ρειψενε.[
]αγλαοκ[] ωριδος []
 5]νηκο[] υραις []
]λελευθ[] νειωνκαια[
].ρθενε[] νθησεμεν[
]εαλλο[] λοιαπερι.[
]εκαιαγ[] ρωπ. ιε[
 10]θα.[] αιειπρ[
]ειξ.[] ται,οικο[
]νπα.[] ώπει []
]νπολλοικακ[] υσαι []
]ικαυτεφιλοφ[] ροναι []
 15] ρταιέμπεδ.[] []
]νορθαιεβ[] αιτουτον.[
].ιπαλαιον[] τοκευι.[
]κρανας.[] ρολειπει[
]δωρ'τότε.[] βουασει[
] [] []

Fr. 1 The left-hand parts of ll. 3-9 are on a detached piece 4], a trace compatible with the right-hand tip of the base of δ 6], only the lower end of the right-hand stroke, but of κ some of the upper arm should be visible 7], a trace level with the tops of the letters 8], a cross-stroke at mid-letter touching the top of a small upright; apparently not part of the text 9], the fibres are twisted, so that I cannot rule out μ], the right hand end of a median cross-stroke; θ would suit Between π and ε a dot level with the tops of the letters; ο acceptable but not verifiable 10], perhaps elements of the left-hand angle of ν, but the upright represented only by a trace on the line and the cross-stroke abnormally flat], γ or the right-hand parts of τ 11 Of κ only the tips of the upright and upper arm], a dot level with the tops of the letters], an angular mark at mid-letter. Part of the ink is on the underlayer and perhaps simply the tail of α should be recognized Between ε and ο a slanting stroke in the text-hand. If not fortuitous, I can only suppose a divider 12], a trace level with the tops of the letters. There appears to have been no more written between α and ω than the single letter represented by this trace, but there is a blank space, sufficient to take a narrow letter, left before ω ω^δ perhaps ω^ε, the addition by a different hand ε^ι not satisfactory, the cross-bar being too high and there being some ink unaccounted for over the head. But the combination of ε^ι as η does not look possible 15], a trace level with the tops of the letters], a small convex remnant on the line 16], the lower part of a stroke rising to right 17], a short horizontal stroke level with the tops of the letters], an upright 18], the left-hand arc of a circle, off the line 19], an upright

Fr. 1 2 seqq. It seems evident that ll. 2-5 contain a reference to the story of Ino-Leucothea.]νωδ', l. 2, is likely to be 'Ινωδ'δ',]ωριδος]νηκο[]μραις Δωριδος . . . πεινηκόντα κοίτρας. The other supplements cannot be suggested with the same confidence but the following remarks may be made: εκπι[can be naturally interpreted as referring to the boiling cauldron which appears in various forms of the legend—I should suppose something of the form of εκ πυρι ζέοντος (like *Ol.* i 48) is more probable than εκ πυρωθέντος (like πυρωθέντων *Pyth.* xi 33), though Apollodorus iii 4, 3 calls it πεπυρωμένους λέβητες—and]ξαίσα as ἀρπα]ξαίσα; Ino 'threw' herself and her child into the sea, παιδα alone appears too short for the gap in l. 3 but I think παιδ' ἐρη]ε]μψεν would be adequate; ἀγλαοκ[ου] I should guess to be the same epithet as that applied to Thetis at *Nem.* iii 56. *Isthmians* are a natural source of references to Ino and Melikertes but I see no definite evidence that this or the other fragment below (fr. 14), which also relates to Ino, comes from a roll containing the *Isthmians* of Pindar, still less that either has any particular connexion with Pind. fr. 5-6 from a lost *Isthmian*. It may be worth remarking that Ino figures in *Ol.* ii, written for Theron of Acragas, a Theban by descent (schol. *Ol.* ii 82d, et al.), who had a son Thrasydæus, and in *Pyth.* xi, written for a Theban Thrasydæus, but I see no connexion between this fragment and fr. 4(a), where the name Thrasydæus may be recognized.

4 seq. The 'fifty daughters of Doris' are the Nereids, Hes. *θεογ.* 241, 264. For a possible construction of the dative cf. *Ol.* ii 32 μετά κόρασι *Νηρήος*.

8 Considering the frequency with which Pindar prefixes άλλοτε to άλλοις, there is a good chance that άλλοτε δ' άλλοιαι was the text here.

9 ἀν]θρασσοικ[probable, but I am not sure that]ερωτ. (e.g. ἀπ[, θεμ[] could be ruled out.

10 I see nothing more likely than δ]θω[ε]τραίς, though more distant possibilities can easily be thought of.

11 No letter appears to be missing between ικ[and]ται. I can suggest no plausible combination of the visible elements.

12 Not prima facie πάτραι' or πατραι-.

13 I suppose ἀκούσαι is likely.

14 πει]κααί τε φιλοφ]ρόνισσαι a reasonable guess, but others are easily thought of.

15 ε]θρηαί, and, I suppose, εμπέδο[ν], though I can give no account of what appears to be ε in the original hand over the first ε—it is not apparently *, which anyhow there is no reason to suppose the writer would have added—and though I should have expected to see part of ν. εμπεδο[ι] (or -δω[ι]) would avoid the second difficulty and perhaps should be preferred, though I am doubtful whether εμπεδος has the sense of 'continually recurring', which it seems would have to be presumed here, as well as 'continually lasting, unbroken'.

16 ὀρθαί τε β]ου]λαί cf. *Ol.* ii 83 βουλαίς ἐν ὀρθαίς 'Ραδαμάνθους (*Pyth.* iv 72 βουλαίς ἀκνάμπτου). The dative singular is less probable, but there is the same ambiguity as in the two preceding lines.

18 seq. κρίνας α[δ] π]ρολείπει[δ]ωρ seems probable. A context could be imagined in which the preceding dative τοκεῖσι was the indirect object of προλείπει, 'fails not . . . parents'.

19 Εὐ]βοία is the obvious guess. If the letter after τε is as wide as ν or π, no more is required to fill the gap.

Fr. 2

. . .
]. ελήττ . . [
]γγενος [
]τεματ[
]λυκυνυ[
] [

Fr. 2 has a strong general resemblance both front and back to fr. 1 and like it appears to contain the bottom of a column, but I cannot combine them in any way

1], the foot of an upright on the line τ, hardly ψ], a trace abreast of the right-hand end of the cross-stroke of τ, followed by the lower part of an upright descending well below the line 4] represented only by the extreme lower end of the right-hand stroke

4 γλυκὺν ἔμνον *Nem.* ix 3, γλυκὺν . . . ἔμνον *Pyth.* ix 23-25.

Fr. 3

	(b)	. . .	. . .
		. . .]. [
			]μφιτ[
		. . .	] . . ενδει[
			]πεταλο . [
(a)		5	] . αιπιπα[
	]πολε[		]ρθιονίαλεμ[
	]νιάλ[		]κελαδήςκατ . [
	]δησα[		]μιασθ[
	]μαθα . [] . [
5	]καθαλικιαμ[		. . .
	]ρανκατεχε[		. . .
	] . τεμνποθ[		. . .
	]ε[]μνοντα[		. . .
	] . ναλευαδαν[		. . .
10	] . αθανοντο[		. . .

Fr. 8 There is a strong general resemblance between (a) and (b) on both front and back and (a) 2-4 recur, it may be assumed with fair confidence, in (b) 6-8. But I cannot suggest any precise relation in which the two fragments might stand to one another

(a) 4 . [, the lower part of a stroke ascending with a slight slope to right 5 Of ς [only the foot of the first upright 7] . , a dot slightly above the general level 8 There is probably no letter missing between ε and ς 9] . , perhaps the right-hand curve of σ or ω 10] . , the top of an upright

(b) 1 Perhaps the base of β or less probably θ followed by the start of a stroke rising to right 4 . [, a dot well below the line, not certainly part of a letter in this verse, but possibly representing υ 5] . , a horizontal stroke a little below mid-letter, perhaps κ 7 . [, a trace on the edge of the break; ε possible 8] . , presumably a vowel is represented, but I cannot interpret the ink, which looks like the right-hand angle of μ, though not the μ of this writing

(a) 2 = (b) 6 ὄρθιον ἰάλεμον presumably governed by κελὰδῆσενε in the next line, as in *Nem.* iv 16, which is protected against Bergk's change of ὄμιον to ὀτόν also by *Pae.* vii b 5.

'Shrill dirge' cf. e.g. *Aesch. Agam.* 1153 ὄρθιοις ἐν νόμοις, *Soph. Ant.* 1206 ὄρθιων κωκυμάτων.

6 See on l. 9.

7 μν v.l. νν, as often, e.g. *Pae.* vi 115, vii b 41.

9 *Ἀλεαδαίον* contains two ambiguities: it may be either accusative singular or genitive plural, it may refer specifically to the house of Aleuas or (as appears from schol. *Pyth.* x 8a) to Thessalians in general. It may be worth while to state the following facts, though there is no telling whether they are relevant. *Pyth.* x was composed at the instance of Thorax, an Aleuad (l. 64 c. schol. 99a), one of whose brothers was named Thrasydaeus (Hdt. ix 58; neither Pindar, l. 69, nor his scholiast names them), and the name Thrasydaeus may be recognizable in fr. 4 (a) 10 of this MS. There is a possibility that l. 6 should be supplemented 'Ἐφύ]ραν κατεχε]', a comparison being made with *Pyth.* x 55 c. schol. 85a.

But it must be added that Pindar also composed a *Pythian* (xi) in honour of another, Theban, Thrasydaeus, and that fr. 4 (a) has no visible relation to fr. 3 (a), (b). See note on fr. 4 (a), 10.

Fr. 4
(a) . . .
[.
[.
[.
ω[] αλμ[
5 [] ατ[.
χ[] ρ[] τα[.
.. ρυ[] ωσ[
ἄνγατ[] οχο[
γνώτωνφ[.
θρακυδα[
10 ευθρονω[
ουκανπαρ[
μετεραικ[
νυθεδ[
15 ταυτ[] . αρ[.
γλυ[] υπικ[.
'] [

(b) . . .
] ο[.
] ες[
] α[
] ζαεθα[
5] οξυλι[
] μέει[
] δαυ[
] ἔνναυ* εν[
] ω[
10] θ[
] ο[
] γ[

Fr. 4 (a) and (b) have a strong resemblance to one another both front and back and I do not doubt come from the same column. I am also reasonably confident that (b) stood below (a), but I see nothing to determine at what interval. The minimum appears to be six lines

Fr. 5 looks as if it might have stood in the neighbourhood of the upper left-hand side of fr. 4 (a), fr. 6 in the neighbourhood of the lower right-hand side of fr. 4 (a), perhaps abreast of ll. 13-16

Fr. 4 (a) 2 Perhaps ω but this does not account for all the ink 3 I cannot interpret the traces, a stroke rising to right with the lower half of a small circle attached to its upper end 4 μ does not account for all the ink, but I do not think κ or ω any better 5 \cdot [, an upright, perhaps with a trace to right, e.g. η or κ [, the left-hand arc of a circle 6 \cdot [, two traces, one, a dot, level with the tops of the letters, the other, perhaps the left-hand angle of a triangle, below it, off the base line 7 [, the upper part of a slightly convex stroke projecting a little above the general level 8 Before ρ scattered traces; I doubt whether any proposal could be verified 9 \cdot [, a dot on the line 10 Ink by a different pen at the top of θ ; there is no trace of the cross-stroke of θ but a fibre is stripped off The superscript α by the original hand over an ink-filled α (cf. fr. 19, 2) 11 A slight trace of ink over ν , perhaps the lower end of a grave [, the upper part of an upright 12 ρ [, only the lower part of the tail, but not ν 13 The first τ added later, I think by a different hand [, the ink, perhaps as a result of rubbing, may be described as resembling the lower part of a small c abreast of the tops of the letters [, the start of a stroke rising to right 16 \cdot [, a trace level with the tops of the letters

(b) 1 \cdot [, the foot of a stroke rising to right 11 ρ anomalous; apparently written with a thinner pen 12 τ [, only the left-hand tip of the cross-stroke. ψ presumably not ruled out

Fr. 4 (a) 8 $\epsilon\upsilon\gamma\gamma\alpha$ gives the supplement $\tau[\rho]\sigma\chi\sigma$ [, cf. *Pylh.* iv 214 c. schol. 381.

9 The coronis marks the end of pericopae, the paragraphus (as at l. 16) the end of internal subdivisions.

$\gamma\nu\omega\tau\acute{\omicron}\nu$ (perhaps followed by $\phi\lambda\omicron\nu$), possibly '(dear) brother'. This with $\theta\rho\alpha\kappa\upsilon\delta\alpha$ in the next line recalls the mention of Thorax and his brothers in *Pylh.* x, to which I have referred at fr. 3, 9. See next note.

10 Besides the Thessalian Thrasydæus and the Theban there is a third, the Sicilian, son of Thero of Acragas, whose name might well occur in a Pindaric composition. A scholion on *Pylh.* ii 72 (132b) says of this Thrasydæus $\epsilon\tau\alpha\iota\tau\omicron\varsigma \eta\nu \Pi\omega\delta\acute{\alpha}\rho\omicron\nu$. If '(dear) brother' is to be recognized in l. 9, the person meant may then be Philocrates (*Ol.* iii 38 c. schol. 68a).

11 $\epsilon\theta\rho\acute{\omicron}\nu\omega$ [, if rightly recognized, presumably a qualification of some female divinity or legendary person. Comparable compounds of $\theta\rho\acute{\omicron}\nu\omega$ always in Pindar and, so far as my observations go, predominantly in other early authors, have this application. So $\acute{\alpha}\gamma\lambda\acute{\alpha}\delta\theta\rho\omicron\nu\omega$, $\epsilon\theta\rho\omicron\nu\omega$, $\iota\psi\iota\theta\rho\omicron\nu\omega$, $\chi\rho\upsilon\sigma\theta\rho\omicron\nu\omega$ in Pindar (the first, second, and fourth also in Bacchylides, the second and fourth in Homer), $\pi\omicron\iota\kappa\iota\delta\theta\rho\omicron\nu\omega$ in Sappho, and in effect $\lambda\upsilon\pi\alpha\rho\theta\rho\omicron\nu\omega$ in Aeschylus. ($\delta\mu\delta\theta\rho\omicron\nu\omega$ in Pindar, though applied to Hera, must be counted as of a different nature, and likewise $\delta\iota\theta\rho\omicron\nu\omega$ in Aeschylus.)

16 Prima facie $\gamma\lambda\upsilon\kappa\upsilon\pi\tau\iota\kappa[\rho]$, but by no means necessarily to be joined, as e.g. *Isthm.* vii 48 warns one.

(b) 5 Possibly there is a reference to $\ast\text{O}\xi\upsilon\lambda\omicron\varsigma$, but the letters $\omicron\xi\upsilon\lambda$ are susceptible of two other articulations

[8 seqq. Prof. Snell has recognized the beginnings of Pind. fr. 139, 1 seqq., a $\theta\rho\eta\eta\omicron\nu\omega$]

Fr. 5

·
·
·] [] [·
·] $\psi\pi\omicron$ [·
·] [·
·] [·
·

Fr. 7

·
·] $\zeta\alpha\tau$ [·
·] $\kappa\alpha$ [·
·] $\iota\alpha\mu\eta$ [·
·

Fr. 8

·
·] [·
·] $\gamma\alpha\mu$ [·
·] τ . [·
·

Fr. 8 1 The lower part of an upright descending below the line 3 [, an upright After τ apparently λ , but the surface is partly stripped

Fr. 11

·
·] [·
·] ϵ [λ] [·
·] α [·
·] ϵ [·
·

Fr. 11 2 Above the cancelled λ what now looks like γ or the left-hand part of π , but the surface is damaged 3 [, the start of a stroke rising to right 4 [, an upright tip of an upright 5 [, the upper part of a stroke descending to right

Fr. 6

·
·] $\tau\alpha$ [·
·] $\acute{\epsilon}\rho$ [·
·] $\tau\alpha\pi\omicron$ [·
·] $\zeta\epsilon\alpha$ [·
·

Fr. 6 1 [, perhaps c ; there is a trace of ink to right, above the general level 3 τ , only the right-hand part of the cross-stroke, but γ less likely 4 [, a stroke sloping slightly to right, with traces of ink to right; neither ν nor π quite normal

Fr. 9

·
·] $\alpha\iota\varsigma$ [·
·] $\delta\alpha\varsigma$ [·
·

Fr. 10

·
·] $\chi\epsilon\iota$ [·
·] $\alpha\nu$ [·
·] $\acute{\alpha}\rho\alpha$ [·
·

Fr. 10 1 [, the left-hand angle of ν or possibly μ

Fr. 12

. . .
 . . .
] . . .
] . . .
] γμϵ[
] γτ' εν[
 5] ατερα . [. . .
] δ' αγγελ . [. . .
] καδμεν . [. . .
] . . . ανηλ . [. . .
] δεπεντ . [. . .
 10] . . . ρ . [. . .

Fr. 12 1 Rubbed. The second letter is now represented by a stroke rising to right with the start of a cross-stroke going to right from its top; neither γ nor π suggested 2], perhaps ε but the upper part is rubbed 5], a short upright 6], a horizontal trace on the line 7], an upright trace off the line, perhaps ο 8], the foot and perhaps the tip of an upright 9], an upright 10 Below ε a horizontal stroke as of γ or τ Before ρ the right-hand end of a cross-stroke lower than the tops of the letters, perhaps ε

Fr. 12 7 If the superscript ε was not omitted simply by mistake, it looks as though variant readings *κεκαδμέν-* and *κεκαδεμεν* [or *κεκαδεμεν*] must be assumed. *κεκαδμένος* is attested for Pindar (*Ol.* i 27) but neither *κηδω* nor *κέκηδα* nor *κέκαδον*, and it is not easy to see how these could have supplied an alternative to *κεκαδμένος*.

Fr. 13

. . .
 . . .
] πολλαμ[
] δεσσεφα[
] εης άνωειτ[
 . . .

Fr. 13 2 α[represented only by the edge of the left-hand stroke

Fr. 14

. . .
 . . .
] αιτων . [. . .
] ποτμος[
] αινοπα[
] . . . μενμ[
 5] δάλωνα[
] λειται . [. . .
] λευκοθ[
] . . . ικάδ . [. . .
] . . . ευσειτ[
 . . .

Fr. 14 1], the right-hand ends of the upper and lower branches of κ suggested [, the left-hand arc of a small circle off the line, presumably ο 4], the right-hand end of a stroke descending from left, α would suit The dot over the second μ (apparently by the original hand) perhaps denotes cancellation 6], a trace of a horizontal stroke on the line 8], the right-hand end of a stroke descending from left, α suggested There are faint traces over the first two letters, part of which may represent a trema 9], a horizontal stroke on the line; not κ, of which the end of the upper arm should also be visible

Fr. 17

. . .
 . . .
] αρ' α[
] . ακ[
] αχθ[
] . νγ . [. . .

Fr. 17 2], the extreme lower end of a stroke descending below the line 4], a slightly concave upright, perhaps ω .], a thick dot at the right-hand end of the cross-stroke of γ

Fr. 15

(b) . . .
 . . .
] ομμ[
 (a) . . .] τωνε[
 . . .] αρ[] τευοντ . [. . .
 . . .] κλειτα . [. . .
 5] καικαστ[
 . . .] αιαιαν[
 . . .] εχλωρα[
 . . .] αινευε[
 . . .

Fr. 15 (a) is a detached scrap of which the level is certain but the distance from (b) indeterminate

3 Of ρ only the lower part of the tail, but I think prescribed by the spacing .], a slightly sinuous upright; ι not prima facie the likeliest interpretation 4], the upper part of an upright 7 seq. Pind. fr. 167

Fr. 16

. . .
 . . .
] . . . [. . .
] αγλα[
] ρευ . [. . .
] . ευ[
 . . .

Fr. 16 Very similar in appearance to fr. 15 both front and back. Frs. 17, 18, 19 may also come from the same region.

1 A trace on the line followed by the lower part of an upright descending below the line; if the first was as broad as α, nothing is wanting between it and the second 2], a trace level with the tops of the letters, perhaps the right-hand end of the overhang of c 3], the lower left-hand arc of a circle 4], perhaps the lower end of a stroke descending from left

Fr. 18

.
]ca.[
]ητ.[
]πρ.[
]αλο[
 5].[

Fr. 18 1] the start of a stroke rising to right, e.g. λ, χ 2], a short stroke sloping slightly forward; though off the line, neither an apostrophe nor ο at all suggested 5 Stripped; what is left suggests the middle part of the right-hand side of η

Fr. 19

.
], εννυχιαλα[
]χ^αιον'ακου[
], υστον[
]. .[.]μαι.[
 5] .εω[[ν]κεεχ[
]εικαιτητ.[
]ραχειάγαρ[
]ε^μοναμφι.[

Fr. 19 1], traces compatible with the right-hand part of ν 3], the upper part of an upright 4] . ., apparently the base of a circle followed by the bottom parts of α or perhaps λ], the start of a stroke rising with a slight slope to right 5], the upper tip of a tall upright, presumably φ or ψ 6], perhaps the lower left-hand arc of ο 8 A thin line rises to right from the tip of ι; perhaps an acute intended but quite unlike any other], traces of a stroke sloping slightly to right

Fr. 20

.
].[
]ων[
] [[
]αθ[

Fr. 20 Between ll. 2 and 4 there is room for rather more than one line with its normal inter-linear spaces but not enough room for two

Fr. 21

.
].λ[
]αι.[
].α.[
]νο.[
 5].[

Fr. 21 1], the extreme lower end of a stroke descending from left? 2], the lower part of an upright], the edge of an upright 3], ι or the second upright of ν], a horizontal stroke on the line with a trace over its left-hand end, perhaps ζ or ξ 4], the foot of an upright just below the line 5 Perhaps two letters represented, e.g. ν or αι

Fr. 22

.
]π.[
]οντ[
].τε[
]γυ[

Fr. 22 1 After ν the start of a stroke rising to right followed by a dot on the line, e.g. δ, λ], the lower part of an upright descending below the line 3], perhaps the right-hand ends of the arms of κ

Fr. 23

.
]οτιναθ.[
]νιφ^ηερμ.[
]β.λλ...ψ[
]ν. ητοι^ητι[
].[]περιτο[
]αζ[
]τ.[

Fr. 23 The five lines of cursive notes are much faded and rubbed and both the decipherment of the letters and the count are very uncertain 2 ζ apparently made out of ι by the original hand 3], prima facie θ, but perhaps ε not ruled out

Fr. 24

.
].[
]απαντ[
]βεμα[
].ω[

Fr. 24 1 The lower end of an upright descending well below the line 2 τ], only the left-hand tip of the cross-stroke, ψ perhaps an alternative 3 θ], only the right-hand bottom angle 4], apparently the apex of α, δ, or λ

Fr. 25

. . .
]δάμα[
]χονν[
]στ[
5]..[

Fr. 25 1 The foot of an upright on the line, the lower part of an upright descending below the line, a dot on the line 3 .[, the left-hand angle of γ or π probable, though the cross-stroke slopes upwards anomalously 5],, a heavy dot level with the tops of the letters .[, the left-hand side of δ or possibly α

Fr. 26

. . β .
]τεαπ[
]. γλωσσο[

Fr. 26 1],, the lower part of an upright descending below the line . . . Of β only the base .[, the top of a circle 2 Of]τ only the right-hand end of the cross-stroke .[, the foot of an upright 3],, a dot about level with the tops of the letters

Fr. 27

(a) .
] [.
]ω[
]. [.
(b) .
]λάν[
]αιτέο[
]τεκαία[
]. ωλιμέ[

Fr. 27 There is probably no line lost between (a) 3 and (b) 1, but the point of attachment is very narrow and I cannot verify the join by the fibres

(a) 2 γ or the left-hand angle of π

(b) 1 I am by no means sure that the ink above ω is the dot used for cancellation, but presumably α is meant as a replacement. It may be useful to add that λ is certainly not α with the angle filled, so that there is prima facie no comparison with fr. 4 (a) 10; 19, 2 2 .[, a short slightly concave upright off the line

Fr. 14 3 Perhaps αἰνοπα[θ-, though other possibilities can be thought of in connexion with Ino and Melicertes.

5 Probably a compound like δλναιέτης, since, if να[represented part of ναῖεν or ναετᾶν, ἀλα would be more likely than ἀλ, in spite of such analogies as αἰθέρι ναίων, Λακεδαίμονι ναερούσῃ (Il. ii 412, iii 387). ἐνδλναιέται is applied to dolphins by Bacchylides (xviii 97 cod.). The word used here might refer to Nereids or to Ino herself, called by her name of Leucothea in the next verse but one.

8 If there was a trema over ι, δ<ε>μικέα is what would naturally be supposed to be intended, but I am not sure that there was. αἰκός is attested for Homer, Aeschylus, and Sophocles, or the letters could be articulated]ακ' έαδ[, though I should have expected this to be indicated.

Fr. 15 3 ἀρ[ις]τεύοντι is an obvious supplement, supported by the v.l. ἀριστεύων (beside ἀριστήων) at Ap. Rhod. Arg. i 61, but there is no indication how much is lost between αρ and τευ.

5 seqq. Pind. fr. 167 (ll. 7 seq. below) is quoted by the scholiast on Ap. Rhod. Arg. i 57 seqq., which give the reason for the absence of Caeneus from the Argonautic expedition, as Apollonius' source for the manner of Caeneus' end. If καστ[, l. 5, represents Κάστωρ (or some case or derivative), Pindar, too, may have spoken of Caeneus' end in connexion with his absence from the Argonautic expedition, since Castor took part in this but not in the fight between Lapiths and Centaurs, at which Caeneus lost his life (Pind. fr. 166). It may be added that one interpretation of the letters of l. 6 is as a mention of Colchis (either in the form Αἰαία or in the form Αἰα). Neither Ajax was concerned in either of the affairs in question (though the fathers of both were Argonauts). But there are still other articulations. These speculations have a bearing on the question whether οίχεται or άίχετο should be accepted as the text of Pindar. See on l. 8.

7 δ δέ χλωραῖς ἐλάτῃσι τυπέεσ schol. Ap. Rhod. cod. L, χλωρῆς cod. P.

8 οίχεται Καινέος χρίσας ὀρθῶι ποδι γᾶν schol. Ap. Rhod. cod. L (σχίσας . . . γᾶν Plut.), ᾤχετ' ἐς χθόνα cett. omissis cod. P. If άίχετο, it might have meant 'had gone', not 'went', though the fact that οίχεται is alternatively quoted is rather in favour of the second acceptance.

Fr. 19 2 The superscript α may be intended simply to clarify the reading of the α below it, of which the angle is filled with ink (cf. fr. 4 (a), 10). The only other explanation I can think of is that it is meant to show that the whole word below it should precede another word, which will have been similarly superscribed with β, but this explanation obviously is inapplicable to the other example adduced.

3 ἄπυστον, δύυστόν reasonable guesses, but other articulations are possible.

7 β]ρα- or τ]ρα- likely, but not the only possibilities.

Fr. 28

·] [·
] ε α ν [·
] α χ ρ ο ι θ [·
] ψ λ α [·
 5 · α [·

Fr. 28 2 [·, the start of a stroke rising to right
 3 Of α only the tail
 5 [·, the top of a convex stroke

Fr. 30

·] [·
] ο ρ ρ ψ [·
] α ν ο ς [·

Fr. 30 2 [·, the extreme lower end of a stroke descending below the line?
 3 [·, the top of an upright
 ·, an upright

Fr. 32

·] [·
] ε [·
] θ ε ρ [·
] [·

Fr. 32 2 [·, prima facie the right-hand angle of π, but the surface is damaged and τ may be possible
 [·, the lower left-hand part of β suggested
 3 [·, the top and foot of an upright; ι or γ likeliest

Fr. 29

·] ο ν [·
] [·

Fr. 29 1 [·, perhaps the right-hand angle of π
 2 [·, the lower end of a stroke descending from left followed by an upright with foot hooked to right; either ν or α, λ, but either interpretation involves anomaly

Fr. 31

·] β ε ν [·
] α τ [· [·

Fr. 31 2 After τ the surface is damaged, but there is no certainty that anything was written before the next traces, which are two dots, slightly above the general level, on either side of the edge of the gap. These are followed by the top of a circle, suggesting ο, ρ not ε, ε

Fr. 33

·] ν ε μ [·
] α ι θ ε ο [·
] [·

Fr. 34

·] ν [·
] κ ο υ ς α ι ς [·

Fr. 34 Perhaps from the same neighbourhood as fr. 35
 1 [·, a small arc from the lower right-hand side of a circle

Fr. 35

(a) ·] κ ν [· (b) ·] ν [·
] ο ς ς [·] ρ α [·
] κ α ι μ [·] ρ α [·
] α ν θ ε [·] τ α τ [·

Fr. 35 The relative level of (a) to (b) is established by the cross-fibres. The interval between them is not determinable

1 [·, the foot of an upright
 2 [·, a dot on the line
 ·, the lower end of a stroke descending from left; a suitable [·, perhaps the lower left-hand curve of ε, ε, or the like
 3 [·, a dot on the line
 Between ρ α is a faint trace above the line, which may represent a sign of elision
 [·, a short vertical stroke at mid-letter level
 4 The first τ represented only by the right-hand part of the cross-stroke with the upper part of the stem at its left-hand end, but ν less likely; the second τ only by the left-hand part of its cross-stroke

Fr. 36

·] [·
] [· [·
] ε μ [·
] ο υ δ [·

Fr. 36 Perhaps from the same neighbourhood as fr. 34-35
 1 Apparently κ or ν followed by the base of a circle, e.g. ε, ο
 3 ο has some ink not accounted for curving up from its lower right-hand side. Perhaps ω was first written

Fr. 37

·] [·
] [· ο [·
] η τ η [·
] ω ν [·
] ν ε [·

Fr. 37 1 [·, the start of a stroke rising to right followed by two traces on the line suggesting the feet of λ or χ
 2 [·, the right-hand end of a cross-stroke as of γ, τ
 [·, the lower part of an upright descending below the line, ρ likely
 4 [·, the upper end of a stroke descending to right

Fr. 38

]τερποντα[
], λενθ̄λβος [
]χωρονκιδν[
]νντωνπ[
 5]̄. ρ̄μοιενθα. [
]δωροιςβουθυ[
], αναλογόν[
]αν· [
], . . ος[.] λυμπον[

Fr. 38 1-4 Pind. fr. 130 3 seq. See comm. 5]̄, only the right-hand end of a cross-stroke touching ρ at about mid-letter Above ρ parts of two or three letters by the writer of the text; the last seems to be ν or ω, though either is slightly anomalous, but I can make no satisfactory combination of the preceding traces. The whole might be taken as]ᾱ, but I see nothing to make this interpretation probable], a short upright ρ], . ., the tip of an upright followed by the top of a circle

Fr. 38

τοὶ δὲ φορμίγγεσσι]τέρποντα[ι, παρὰ δὲ κφικω
 εὐανθῆς ἅπας τέθ]αλεν ἄλβος [
 δδμὰ δ' ἔρατὸν κατὰ]χῶρον κιδν[αται
 μειγ]νύτων π[υρὶ
 5]σειμοιρ' ἔνθα. [
]δώροις βουθυ[
]φάν ἄλοχόν[
]αν· [
], . . ος [°O]λυμπον[

Fr. 38 The subject is the state of the pious in Hades. λέγεται δ' ὑπὸ . . . Πινδάρου ταυτὶ περὶ τῶν εὐσεβῶν ἐν Αἴδου τοῖσι λάμπει . . . βώμοις (Plut. *cons. Apollon.* 120c, cf. *de lat. vit.* 1130c).

3 seq. The quotation of Plutarch has, after κιδναται, αἰεθίματα μιννύτων πυρὶ τηλεφανεί παντοῖα θεῶν ἐπὶ βωμοῖς. What is missing before]νντων must be presumed to correspond in written length to οδμαδερατονκατα]χ above it, which αειθιματαμειγ and even αειθιματαμειγ obviously does not, and still less the commonly accepted αειθνα. And, unless l. 4 went a great deal further than anything that can be reasonably calculated for ll. 1 and 3, παντοῖα . . . βωμοῖς cannot have occurred in the MS. in this place at all.

6 βουθει[ε]α in some form, cf. Pind. *Nem.* x 23 (sing.), *Ol.* v 6 (plur.), or βουθῆ[ι]τος in some form, cf. Bacchyl. iii 15.

9 πρὸς °O. seems acceptable.

Fr. 39

]. . . [.
]ωστ[
]ξευξη[
] [

Fr. 39 1 Apparently remains of a note in the same hand as that below

Fr. 40

(b) .
]ω [. .] [.
]υραι[
]θελ[
]κενμ[
5]ωμιατ[
(a) . .]ουχ[
] []ρυσος[
]νκ[]ρνθ[
].ε[] [

Fr. 40 I believe (a) stood on left of (b) at the level shown, but I see nothing to determine the interval between them

(a) 3], perhaps the tip of the overhang of c

(b) 1 ω unusually angular, but I do not think υ likely 2], the traces may represent a note in a different hand from the text 3], perhaps the tips of the right-hand strokes of κ or χ 4], a slightly convex upright 5 Of τ [only the tip of the left-hand part of the cross-stroke 6], the lower left-hand arc and the start of the cross-stroke of ε or θ 7], a dot on the line 8], a dot on the line 9 Perhaps the extreme tips of the apices of μ, or two letters may be represented

Fr. 41

]εc[
].εω[
]δω[
]. [

Fr. 41 1], the extreme lower tip of a stroke descending well below the line 2], the end of a stroke from right touching ε below the line 3], the edge of an upright 4], the start of a stroke rising to right 5], a cross-stroke as of γ or τ touching the top of the upper part of an upright, e.g. γ or τ rather than, combined, π 6], the left-hand angle of γ or π

Fr. 42

] . αι [.
] π ε [.

Fr. 42 1], perhaps the upper right-hand part of the loop of ρ 2], a short upright off the line 3], a cross-stroke, but below the level of the cross-stroke of the preceding π

Fr. 44

]χω[
]τιω[
]αντ[

Fr. 44 1], the lower part of an upright descending well below the line

Fr. 43

]πε[
]απα[

Fr. 45

]ρ'α[. [.
] [.
] [.
] [.

Fr. 45 Prima facie the bottom of a column 1], possibly π [should be written but other combinations open, e.g., ι or γ followed by ο or c

Fr. 46

]α[
].ελ[
]πολ[
]ταc[
5]ατω[
]αραμν[
]ποιζα[
].κα[
].αφ[
10]ντι[
]. . . [
]α[

Fr. 46 1 Only the lower left-hand angle 2], the top of an upright 3], the left-hand arc of a circle, perhaps ο but slightly larger than the others 4], γ or the left-hand side of π 5], the start of a stroke from right touching ε below the line 6], the edge of an upright 7], represented only by a dot on the line 8], perhaps the top of the right-hand arm of υ 9], the middle part of an upright with a dot 10], the middle part of an upright with a dot

to left below 11],., perhaps the upper end of the upper arm of κ followed by the cross-stroke of ξ
], the top of an upright or stroke descending to right surmounted by a comma-like mark, perhaps by
 a different hand

Fr. 47

].λα[
].[

Fr. 47 1],., traces compatible with οι or ρι
 2],., perhaps the top right-hand arc of a circle
],., perhaps the top of the loop of ρ, though the
 angle is unusually sharp

Fr. 48

].ε[]ν[
].[.]τον[
 παρος
 ρστρε[
].απωλ[
 5].[]χ[

Fr. 48 2],., perhaps two letters represented,
 of which the second would have to be taken as ο,
 on account of its position well off the line, though
 the ink representing its left-hand side is not
 curved but straight 3],., δ or λ seems to
 have been written originally, but there is a thin
 upright descending below the line from its left-
 hand side and other ink below its apex 4],.,
 the right-hand part of a cross-stroke as of τ

Fr. 49

]κανθοο[
].ᾠφρηη[
].ανδα[
].λ'η[[λ]].[
 5].μμη[
]είκα[
]ccoλ[
].[

Fr. 49 1],., only the right-hand ends of the upper and lower arms, but not prima facie ξ 3],.,
 the lower part of the tail of α or λ Above α apparently a 'short' with an acute written through it,
 both by the original hand 4],., the end of a stroke descending from left What I have taken
 for ' looks more like ι; inserted by a different hand Above [[λ]] an upright by the original hand
 probably not ι, but the first stroke of a broader letter],., the bottom left-hand arc of a circle

Fr. 50

].ε[
]coφ.[
]cca[
]κα.[
 5]υcω[
].ολ[.]
].cανευθ[
]εοντ[
]αμην[
 10].πρτ'ω[
]ειδομε[
].ν[
].[
].δ[

Fr. 50 2], part of a stroke rising to right? 4 A blank space before κ 6],., a short
 upright, sloping slightly backwards There may be no letter missing between λ and the following
 traces, which look like the bases of two circles and a dot on the line 7],., the top of an upright
 9],., the lower end of a stroke descending from left, e.g. the tail of α or λ 10],., the top of an
 upright 11 There is a trace of ink above the right-hand side of δ; not by the hand of the text,
 perhaps fortuitous],., the foot of a stroke ascending to right 12],., traces of a letter descend-
 ing below the line, possibly υ 13 Partly stripped 14 Partly stripped],., two letters
 may be represented, in which case the second is ι

Fr. 51

].α[
].τ[
].α[
].α[

Fr. 51 1 Above α a trace not accounted for;
 perhaps a circumflex

Fr. 52

].πυθ[
].μνα[
].θυμε[
].ντ[
 5].[

Fr. 52 4],., a dot level with the tops of the
 letters with a trace below, perhaps the upper
 part of an upright

Fr. 53

·
·
] [·
]δγεεεε[·
]πανος[·
·

Fr. 53-57 have a general resemblance consistent with an origin in the same region of the roll

Fr. 53 2 [·, an upright

Fr. 53 ππερύγεεε (or a compound) followed by πανός or πανός are to hand.

Fr. 55

·
·
]δo[·
]σπορ[·] [·
]ντατω ^{τονεεε[}
]ατη[·] ^{μ.ου[}
·
5]εαε[·] ^{πρε[}
·

Fr. 55 3]·, perhaps the ends of the upper and lower horizontal strokes of ξ; rather near to one another but κ seems less likely 4 [·, a dot on the line, perhaps the start of a stroke rising to right

Fr. 54

·
·
] [·
]πτα[·
] [·
] [·
5]ᾱι [·
·

Fr. 54 2 [·, an upright

Fr. 56

·
·
] [·
]εαποτωεε[·
] [·
]τοιαγω [·
5]γνωτ[·
·

Fr. 56 2 Over the second ε a dot of ink which may represent a letter in the preceding line [·, a slightly convex stroke off the line, perhaps the upper left-hand arc of ο 5]·, a dot, above the general level, to right of τ

Fr. 57

·
·
]ρο[·] [·
]αιξενων[·
] [·
]πταυτα[·
·

Fr. 57 1 [·, the lower left-hand arc of a circle, perhaps ε, followed by the lower part of a stroke rising to right

2448. PINDAR, UNCERTAIN CATEGORY

The authorship of the following fragments is readily established by the occurrence of an ancient quotation, but I have observed no coincidence among them with anything preserved in other papyri of Pindar, now fairly numerous, and cannot assign them to their category. The invocation of Apollo in fr. 1 and the allusion to Delphi in fr. 2 (a) makes the *Paeans* a reasonable first hypothesis, but if I am right in my interpretation of fr. 1, 4, it looks as though it must be discarded.

The hand is a specimen of the common angular type to be dated in the late second or early third century. At least two different pens may be distinguished in the lection signs, of which the thicker may be in many cases—I am not sure whether in all—that of the writer of the text.

FR. 1

.

] ἀλλ[.]δ' ἀλλ[. . .]ωνν[
] δ' ἰνε[.]δικανανδρῶν . . .
] . α τᾶνμημέκερτομ[
 5] ἐστιμοι[]
] πατριδ' ἀρχαίαν κτενὶ Πιερίδ[ων
] στεχαίπᾶν παρθένου ξαν[.]
] ν[. . .] ἐν γαράπολλον[
] ρ . . τεκαῖν[
 10] αἰμελ[. .] ὠναγλαῖα . . .
] κ[. .] τρονε[] . . .
] συνετοῖ[
] . τ[. . .] ψ . . . ἔπο . .
]
]

FR. 1 1 The second letter of the verse had a tail descending well below the line, ρ, τ, or the like
] . . . two traces suggesting γ, τ, φ followed by a small loop, perhaps ο, but not impossibly a damaged α
 2 seq. Pind. fr. 215 4 The first letter is represented by a cross-stroke level with the tops of the
 letters and a dot on the edge of the gap above it; ψ perhaps the least unsatisfactory interpretation.
 Above . α are traces of two strokes apparently forming an angle resembling the circumflex in l. 12
 6 In the margin the foot of a stroke descending from above and another leaving it nearly at a right
 angle and descending to right in a shallow curve. Not a normal coronis The mark of length cannot
 be read as an acute; it must have been written over the wrong ι 9 Of α only two diagonally
 opposed dots 11 κ[. .] τ, two narrow letters might be accommodated in the gap 13] . . , per-
 haps the top of ο or the loop of ρ [. . .], the left-hand apex (which is damaged, so that it resembles α or
 λ) of μ or ν 14] . . , a dot above the general level, perhaps the tip of a tall upright [] . . , the
 upper left-hand end of a slightly-curved stroke descending to right with a trace to left of a stroke
 rising to right; not prima facie either δ or . υ

FR. 1

.

 ἀλλ[α] δ' ἀλλ[οι]ων ν[όμμι]α σφετέρων
 δ' αἰνεῖ δίκαν ἀνδρῶν ἔκ[α]στος .
 . αἶρον ὦ τᾶν μὴ κερτομ[
 5 ἔστι μοι []
 πατριδ' ἀρχαίαν κτενὶ Πιερίδ[ων
 ὦ]στε χαίταν παρθένου ξανθ[
 .]ν[. . .] ἐν γὰρ, Ἄπολλον[
] ραι τε καὶ ὄ[
 10] αἰμελ[. .] ὠν ἀγλαῖαις[
] κ[. .] τρονε[.] . .
] συνετοῖ[
] . τ[. . .] ψ εἰς . ἔπο . .
]

FR. 1 2 seqq. The quotation from Pindar is adduced as a parallel to statements of which the tenor
 is that people have their own ways of doing things. The connexion of thought might, therefore, be:
 Do not, then, ridicule (me?) as—old fogey, boor, savage? I can offer no satisfactory suggestion about
 the word (or part of a word) at the beginning of l. 4, and even if the general line of interpretation is
 right, there are more allusive ways in which the same idea, more or less, might have been expressed.
ωτᾶν: except for one example of *ὦ τᾶν* in Epicharmus, fr. 87 K., this locution has hitherto been
 found only in Attic writers, and in Attic the quantity of *α* where determinable is long; Aristoph.
Pax 1113, *Plut.* 66, 377, etc. But I do not think that this need preclude the recognition of it here.
 The marking of the *α*, metrically indeterminate, as short may be explicable as a reflection of the view
 of those grammarians who took *ωταν* as one word but were not bold enough to endow it, like Apol-
 lonius Dyscolus, with two circumflex accents. (See Ap. Dysc. π. *ἐπιρρ.* i 159; Schol. Plat. *Apol.* 25c;
Et. Mag. 825, 11; etc.) The impracticability of finding a theoretical explanation for *ωταν* with a
 short *α* other than this seems a fairly strong support for this articulation.

6 *πατριδ' ἀρχαίαν*: the words would, I suppose, naturally be taken as 'my ancient country' but
 I am not sure whether 'your' is not meant.

κτενὶ Πιερίδων: this expression may have been qualified as *διθυραμβῶδες* in 2448.

[The adverb, schol. *Pyth.* vi 11, not in LSJ.]

7 *ὦστε* as well as or in place of *ὄστε*, *ὄστε*, which is considered more Doric (cf. schol. *Nem.* vi 47), is
 in places presented also by the *παράδοσις* of the *Ephesians* (e.g. *Ol.* x 86; *Pyth.* iv 64; *Pyth.* x 54;
Nem. vii 92).

I should guess *ξανθᾶς* but have no arguments against *ξανθᾶν*. The lost verb presumably had the
 general sense of *κοσμεῖν*.

9 If *λύ[ρ]αι τε καὶ ὄ[μ]ν-οι, ωι, οἰς*, cf. *Nem.* xi 7 *λύρα . . . καὶ ἀοιδά*, *Pyth.* viii 31 *λύραι τε καὶ φθέγματι*,
Ol. ii 53 *μελέων λυρᾶν τε, vi 97 λύραι μολπαί τε*.

Fr. 1A

] αν.[
] ρικ.θεων[
] [] [] [] []
] [] [] [] []

Fr. 1A Perhaps the bottom of a column
 1], an upright], the lower left-hand curve of ε or ω suggested

Fr. 2

(a) .
] α. . [] .
] παντ. . []
] ακαλλου. . [] δ. []
] ανδ. . π. άυ. []
 5] . c. [] τρα. []
]
] ναιγν. θονά []
] φεπωνχρυ. . [] π []
] μομαπαρα []
 10] νασει [] [] [] . . . ρ []
] υραικιηρα []
] νευκαρη []
] γαγαλλο. [(b) .
] . . [] ν. α []
 15] . . [] αμ. [] εροφ []
] . . [] . . []
] ν. α [] νφευγοφ []
] . . δοφ [] ν. ν. [] . . []
] [] ρ. δ' υβριςαιάι. []
 5] μ. τανικτροςύπ. []
] []

(c)] ωμ []
] ρ. ριδων []
] καιυ [] ρφ. []
] ματωφ []
 5] []

Fr. 3

(a) .
] [] []
] ριν [] []
] ξαμουκαις []
] εομα [] []
] τόμοι []
 5] . . . γπεδιων []
] . co [] φαλων' ουθ' ηπ []
 (b) .
] . ω []
] . θε. []
] [] []
] δόμένο []
 5] κτεανφ []
] . τ. []

Fr. 2 (a)-(d) The level of (b) relatively to (a) is fixed by the cross-fibres. Its distance cannot be certainly determined but I see nothing to rule out the possibility that it almost or actually touches (a) in l. 15 and that no whole letter is missing between them in ll. 14-16. About the levels of (c) and (d) I am less sure, but I believe I can trace cross-fibres which fix them at the levels shown relatively to (a). The appearance of their backs warrants their location in the vertical relation adopted. There is no external indication of their distance from (a)

See also the app. crit. on fr. 3 (a), (b) for a possible relationship between those fr. and these

Fr. 2 (a)+(b) 1], the lower tip of a stroke descending below the line 2 τ., the start of a stroke rising to right from below the line; a not ruled out though not particularly suggested 3], the right-hand end of a stroke coming from left level with the tops of the letters], perhaps the left-hand part of the cross-stroke of ψ, though the ink is not now continuous. It is too low for τ 4], the right-hand tip of the upper arm of κ or χ or of the right-hand arm of υ suggested 5], the tip of an upright somewhat above the general level ε], the foot of an upright a], a dot level with the tops of the letters 7 Between ν and ρ the lower part of a stroke starting below the line and sloping upwards to right followed by what looks like the left-hand parts of θ What I have shown as a stop is anomalous both in appearance and in position, but it does not look like the apostrophe 10], a stroke descending from left to right with traces to left of its centre and to right of its top; something against each of α, λ, or χ 11], somewhat unlike the others; perhaps damage has given it an anomalous appearance 12], perhaps two letters represented, in which case the second may be 13 Perhaps μ, but only the tips of the apices are preserved and κ [or ε [could be read 14], the top of a tall upright], an upright with the foot turning to left, e.g. υ, followed by the lower part of an upright 15], the top of an upright, followed at an interval by a trace level with its top ν], a trace above the general level, perhaps the top of] ε 16].], an upright followed by the lower left-hand arc of a circle 17 Between ν and α what looks like the opposite ends of a cross-stroke with the lower part of an upright under its right-hand part; τ seems to be ruled out, possibly ν ε α is to be recognized

(c) 2], the right-hand end of a cross-stroke level with the tops of the letters Of ρ only faint traces of the lower right-hand arc Of the next letter only the upper end of a stroke ascending to right, e.g. κ or υ ρ is headless, but τ improbable For δ, of which the base and the lower part of the right-hand stroke are lost, λ could be read 3], the start of a stroke rising, from below the line, to right, e.g. λ, χ 4], a stroke descending from left, α, δ, or λ

(d) 1].], the base of a circle followed by the lower part of an upright descending below the line; at some interval and therefore perhaps representing τ].], the lower part of a stroke rising from well below the line with a slight slope to right, e.g. ρ, υ, followed by an upright on the line 3 Before the first ν the upper part of an upright Between ν and υ I should guess α, but there are only vague traces of ink, the surface being scoured After the second ν similar vague traces below the line].], apparently the left-hand stroke of α or δ followed by the back of c or ε 4].], parts of the upright and right-hand arm of the cross-stroke of τ or ψ (or perhaps γ) Between ρ (of which only the base remains) and δ the foot of an upright; unless ν or a letter of similar breadth, δ.] should be written Of α only the extreme tip of the tail, of the hyphen only the right-hand end 5].], the right-hand end of a cross-stroke slightly below the level of the tops of the letters Between μ and τ the foot of an upright α does not account for a trace below the end of the tail; perhaps a mark of division].], a small loop on the line

Fr. 3 (a), (b). The vertical relation of (b) to (a) is fixed by clearly marked fibres. Its distance from (a) is not externally determinable but it may well touch at one point. There appears to be a congruity between the contents of 3 (a) and 2 (a) 6-12 (see comm.), but I can trace none of the fibres, front or back, of the fragments grouped under 2 in those grouped under 3, so that, if my attempts at location are correct, there must have been a joint between the two groups. I think but cannot make certain that a joint may be seen at the left-hand side of 3 (a) in ll. 5 seq.

(a) 2].], the ink now suggests ε, but it is not the usual ε and damage to the surface may have created illusion 3 marg. Nothing now visible before ε but the surface is scoured and writing may have disappeared 5 Of the first letter only the upper tip of a stroke rising to right, e.g.

ν , χ ; this is followed by what is *prima facie* η or ϵ , but there is a sloping line rising from the middle of the right-hand upright which may indicate deletion; next apparently the start of a stroke rising to right ν much rubbed and now represented only by three uprights which might be otherwise combined and interpreted ϵ], the middle part of an upright with a small dot above and to right; not a stop, perhaps casual ink ν much rubbed

(b) τ], the upper half of a semicircle open to right followed by the upper part of an upright, perhaps], ι but possibly a single] ω may be represented], the left-hand apex of μ or ν ϵ], perhaps the top and bottom of ι followed by the lower part of an upright, but the surface is scoured ϵ Before τ the top of an upright above the general level

Fr. 2 (a) 4 If $\delta\delta\epsilon\pi\rho\delta\nu$], $\epsilon\pi\rho\alpha\nu\epsilon$ looks likeliest.

6-12 I have referred above to the possibility that there is a relation between these lines and those contained in fr. 3 (a). To the blank above 2 (a) 7 there corresponds a blank above 3 (a) 1; to 2 (a) 8 $\acute{\alpha}\mu\phi\epsilon\pi\omega\nu$ $\chi\rho\upsilon[\sigma\eta]$ it would be a natural complement to find 3 (a) 2], $\xi\alpha$ $M\omicron\lambda\sigma\alpha\iota$]; to 2 (a) 9 $\nu\epsilon\mu\omicron\mu\alpha\iota$ $\pi\alpha\rho\acute{\alpha}$ [a variant in 3 (a) 3] $\nu\acute{\iota}\epsilon\mu\alpha\upsilon$ [] might well be recognized; with 2 (a) 10 $\Pi\alpha\rho\upsilon\alpha\sigma\sigma\epsilon\delta\iota$ 11 $\acute{\alpha}\rho\omicron\upsilon\rho\alpha\iota$ $K\acute{\iota}\rho\rho\alpha\iota$ $\tau\epsilon$ $\epsilon\upsilon\kappa\acute{\alpha}\rho\tau\eta$ [there is good compatibility in 3 (a) 5 $\pi\epsilon\delta\acute{\iota}\omega\nu$ 6 $\delta\mu\phi\alpha\lambda\acute{\omicron}\nu$; and to 3 (a) 6 $\omicron\upsilon\theta'$ $\eta\pi$ [an attractive continuation could be found in 2 (a) 13 $\nu\omicron\iota\epsilon\iota\nu$ $\acute{\alpha}\gamma\alpha\lambda\lambda\omicron\mu\eta$ [. But whatever may be thought of this combination, there presents itself an objection to it which I cannot remove. Fr. 2 (a), 2 (d), which contain no joint but appear to exhibit the same horizontal fibres as fr. 2 (a) + (b), must, if so, lie between fr. 2 (a) + (b) and 3 (a), 3 (b). If they do not contain the same column as 2 (a) + (b), then neither can 3 (a), 3 (b). On the other hand, if all the fragments contain the same column, such a column would be inordinately wide—at least twice the width of that in fr. 1—and some of the supposedly connected elements listed above would no longer be neighbours. It does not seem likely that the amount required to fill the space, reckoned at a minimum, could be inserted without destroying their connexion.

7 Whatever the nature of the sign above the second ν , it must be supposed that the end of a word is indicated. The letter before θ could be taken as α , but that after θ is certainly \omicron , not ϵ (which I say to preclude the suggestion of $\Delta\iota\gamma\acute{\iota}\nu\alpha\theta\epsilon\nu$), and I therefore suppose $\chi\theta\omicron\nu$ to have been written.] $\nu\alpha\iota\gamma\iota\nu$ which remains can hardly be anything but the end of $\mu\epsilon\lambda\acute{\alpha}\nu$ - or $\kappa\upsilon\acute{\alpha}\nu$ - $\alpha\gamma\iota\nu$, of known words, and what either would signify attached to $\chi\theta\acute{\omicron}\nu\alpha$ I do not see.

8 seqq. As far as I can tell, the supplements suggested above would define the left-hand edge of the column, and $\kappa\upsilon\acute{\alpha}\nu$ - (not $\mu\epsilon\lambda\acute{\alpha}\nu$ -) would be in accord.

9 $\nu\acute{\epsilon}\mu\omicron\mu\alpha\iota$ $\pi\alpha\rho\acute{\alpha}$: cf. *Nem.* x 55 seq. $\pi\alpha\rho\acute{\alpha}$. . . $\Delta\iota$ $\nu\acute{\epsilon}\mu\omicron\nu\tau\alpha\iota$. I suppose $\pi\acute{\epsilon}\tau\rho\alpha\iota$ or the like is to be supplied.

10 At *Pylh.* viii 20 $\pi\alpha\rho\alpha\iota\sigma\iota\varsigma$ of the MSS. is corrected to $-c\delta\iota$ on metrical grounds.

11 Cf. *Pylh.* xi 15 $\acute{\epsilon}\nu$ $\acute{\alpha}\phi\nu\epsilon\alpha\iota\varsigma$ $\acute{\alpha}\rho\omicron\upsilon\rho\alpha\iota$ $\Pi\upsilon\lambda\acute{\omicron}\delta\alpha$ preceded, l. 12, by $\acute{\alpha}\gamma\acute{\omega}\nu\alpha$. . . $K\acute{\iota}\rho\rho\alpha\iota$.

Fr. 3 (a) See on fr. 2 (a).

1 $\chi\acute{\iota}\delta\rho\iota\nu$ fairly likely.

4] $\acute{\iota}\delta\mu\alpha\upsilon$ []: this sequence of letters is peculiar enough to be likely to give a lead to the sense of the context if they could be explained, but I can find no plausible explanation of them. $\Delta\iota\omicron\mu\alpha\varsigma$ has a short ι ; no word ends in $\iota\omicron$; a dative ending in τ , say $\Delta\iota$, for example, followed by δ $\mu\omicron\iota$ is the only theoretical possibility I see and this will hardly be thought very probable.

6 $\delta\mu\phi\alpha\lambda\acute{\omicron}\nu$: usually in Pindar of the 'navel' of the earth at Delphi, but not necessarily so applied, v. *Pind.* fr. 75, 3.

Fr. 4

]. [.
]. {
]. $\rho\omicron\sigma\tau$ []
] []

Fr. 4 2], the upper end of a thin stroke rising to right; if a letter, presumably ν 3], an upright, apparently forking at the top, i.e. ν

Fr. 6

]. [.
]. ρ' . . . []
] []
5] []
] []

Fr. 6 2], a trace above the general level After ρ perhaps $\delta\alpha$ followed by the foot of an upright, but I cannot rule out $\acute{\alpha}\lambda$ and other possibilities 6 Apparently part of a marginal note. The second letter may be ι or ρ ligatured to the first, which is not *prima facie* ϵ

Fr. 8

]. [.
] $\lambda\omicron\nu$ []
] $\nu\alpha\iota$ []
5] []
] []
]. ξ []

Fr. 8 6], the top of an upright followed by a stop or the right-hand dot of a trema The accent over ξ is barely preserved. If it is casual ink, ϵ could be read for ϵ

Fr. 5

] [.
] $\alpha\mu\alpha$ [] []
] ϵ . [] []
] []

Fr. 5 The back is compatible with a position below fr. 2 (a). The front is badly rubbed and only scattered traces of letters remain

2 The reading is quite uncertain. There is now no ink visible between the two last letters indicated and it is not certain whether or no this space ever contained writing 2 After ϵ traces of a slightly sloping upright] [, the lower left-hand angle of ζ or ξ , hardly δ

Fr. 7

] [.
] []
] $\alpha\theta\alpha\nu\alpha\varsigma$ ϵ []
] $\mu\epsilon\gamma\iota\sigma\tau\omega\nu$ []
] []
] $\beta\alpha\sigma\iota\lambda\eta$ []
5] $\chi\theta\omicron\nu\sigma\alpha\iota\chi\mu\alpha$ []
] [] []
] $\epsilon\upsilon\xi\alpha\mu\epsilon\nu\omicron\iota$ []
] [] []

Fr. 7 8], the traces may be variously combined; perhaps ν preceded by α , δ , or λ is as good a guess as any.

Fr. 9

] [.
] []
] $\mu\pi$. α []
] $\epsilon\omicron\nu\tau$ []

Fr. 10

] [

] [

]ν̄με[

].ā. [

 5]εχρον[

Fr. 10 4], the right-hand end of a cross-stroke as of γ

Fr. 12

]ν̄.]. [

]νπασι. [

]κειν. [

Fr. 12 2], an upright hand arc of a circle

3], the left-

Fr. 14

]α. [

]θ.ν [

]...φ[] [

]τοσι [

 5].αεξω. [

]ακιδυ [

Fr. 14 1], the foot of a stroke rising to right, followed by a dot on the line 2 Perhaps ε, though now ο rather suggested 3 A small arc, open upwards, on the line, perhaps ο, followed by a small hook on the line and at an interval the tail of a stroke descending from left 5], the right-hand part of a cross-stroke as of γ, τ 6], an upright, with a trace of ink above and to right; perhaps a cancelled ν

Fr. 15

]. [

].ā. [

Fr. 11

]κρα. [

].ā. [

Fr. 11 1], the lower end of an upright descending well below the line 2], the top of a stroke rising from left to touch the top of ι 3], the top of an upright followed by a dot above the general level; ν a possibility but two letters may be represented

Fr. 13

]υβα. [

]κα. [

Fr. 13 1], perhaps the lower part of ε, followed by a trace well below the line 2], I can suggest nothing more probable than κ, though this does not account satisfactorily for the present appearance of the ink

Fr. 16

].].]φα[

]ηρυσ. [

]λεν. αν[

]εβαρ. [

 5]κρονωψ[

]ρνδ[

] [

Fr. 16 1], the lower part of an upright descending well below the line 2], an upright 3 Between ε and α perhaps three letters represented, if one was ι; λευτα looks as likely as anything but many other combinations are open 4], part of a stroke sloping upwards from left to right above the general level 5 This line appears to be written smaller than the rest

Fr. 18

]α.]. [

]τ.ι.α[

]. ανεμ. [

].]. [] [

Fr. 18 Rubbed and partly stripped

Fr. 17

] [

].ν[

] [

]ων [

 5] [

]. [

Fr. 17 2], an upright

2449. COMMENTARY ON PINDAR?

The reason for appending this scrap to 2448 is obvious. Little as is preserved, it may justifiably be referred to a source in a commentary on a poetical text and 2448 contains a sufficient quantity of certain or probable coincidences to make the hypothesis, that that is the poetical text, acceptable. But without further evidence on the one side or the other it would be pointless to go further. The presence of quotations, not lemmata, is a possibility always to be reckoned with.

The hand is a fair example of the common 2nd/3rd century angular type. There are to be noticed a number of blank spaces, some of which certainly have no significance. The cursive addition in the bottom margin may well be due to a different writer, but it is impossible to be sure of this.

. εν[
]ν.[
],ροσφη[
],αρχαία[
5]αιτανπα...[
],τοδεδιθυρα[
],ικαιεπιτουθ[
]δησταττεσθ.[
]εναλκανειοσιφιλ[
10],νεσχατοντων[

]χορδασειπεντουσφ.[
]μονιασ

1], γ or τ 2], a tall upright with ink going to right from its middle; κ? 3], a dot on the line 4], on the line the end of a stroke, nearly flat, with a trace above 5]...[, the lower end of an upright descending below the line, followed by the base of a loop and the foot of ε or c; of the last letter only a trace, compatible with the foot of an upright 6], a trace against the left-hand end of the cross-stroke of τ 8], the lower part of a stroke ascending to right Marg. 1], perhaps the base of θ, but the surface is damaged and there are other possibilities

1 See on 4 seq.

3]αρος is acceptable and Πινδ]αρος φη[ει therefore a possibility.

4 seq. παρθεν] cannot be rejected and there is, therefore, a resemblance, strange if fortuitous, to

2448 fr. 1, 6 seq. παρτιδ' ἀρχαίαν κτενὶ Πιερίδων ὄστε χαίταν παρθένου. κτενὶ could be recognized in l. 1. δ is a possible interpretation of the first traces in l. 4.

7 seq. ἐπι τοῦ θ[... τάττεσθα]: 'be applied to, be used of' or the like.

9 Another lemma or quotation but the articulation uncertain. I find nothing corresponding in 2448.

Lower marg. 'χορδαί used for φλόγγοι (notes) or ἀρμονίαι (modes)'?

2450. PINDAR, UNCERTAIN CATEGORY (? διθύραμβοι)

The attribution to their author of the following fragments is made certain by the occurrence in the largest of them of two ancient quotations, of which one must be among the passages most frequently cited by ancient writers of all periods. Unluckily we are nowhere informed to what category it belonged and I have found no coincidence with a piece which can be referred to one of the nine (or ten) kinds of composition which the seventeen books of Pindar comprised. To judge by what is preserved the *Dithyrambs* (in two books) would not be an unreasonable conjecture for the source of fr. 1 (+fr. 2?), which alone survives in a state that makes detailed examination possible. The words found in the quotation adduced on fr. 1 ii 9 seqq. (καὶ ἐτέρωθι... ἐν διθύραμβοι τινί) do not seem to me to be usable either for or against this hypothesis.

The structure of this piece is triadic, strophe and antistrophe consisting of thirteen verses apiece, the epode of an unknown number above fourteen. The strophe and antistrophe of 1604 I are one, of 1604 II are five, verses longer (in the ancient colometry); no epode is represented.

The metre may be shown schematically as follows. *a*, *b*, *c* denote str. 1, antistr. 1, str. 2, where their metres fail to correspond or for any other reason are separately shown; × indicates a syllable of which the metrical value is ambiguous where it stands.

1	υ υ υ - - υ υ -	a
	< > ? - υ υ υ υ x	b
2	- - υ υ υ υ - -	
3	υ - - - υ υ υ υ υ υ	a
	x	b
	υ - - - - - υ - -	a
	- h	b
4	< > υ - - - υ υ υ υ x	b
	- -	c
	- - υ - x υ υ	a
5	< > υ - - - υ υ	b
	- υ υ ex corr. υ υ	c (but . . . - υ υ readily recovered)
6	υ - - - υ υ - -	
	x - - υ υ x υ υ υ - - υ x	a (dubious; among other the last υ x might theoretically be equivalent to a single -)
7	< > - υ - υ υ υ υ υ - < >	b dubious; depends largely on supplement. > υ υ - . . . readily recovered)
	- υ υ υ υ υ υ - υ υ - < >	c
	< > υ - υ υ - υ υ x	a
8	x - - υ υ υ υ < >	b
	- - - υ υ υ υ υ υ -	c
9	- x < > υ υ υ υ - -	} composite; no complete verse in a, b, or c
10	- x υ - - υ υ - -	
11	υ υ - υ υ υ - -	
12	- υ - - υ υ υ υ - -	
13	υ υ - - - υ - x	
Epode.		
	υ υ - < > x υ - -	
	υ υ - υ υ υ - -	
	υ - - - υ υ υ υ - -	
	- - - υ υ υ - - -	
	- x - - υ υ - -	
	υ - - υ υ υ - x	
	- -	
	x υ υ - - υ υ υ υ - ?	
	- -	
	- υ - - - υ υ υ - x ?	
	No more can be made out.	

The text is written in a pure uncial, upright and rather above medium size, to be dated within the first century or early in the second. A series of marginal notes (some now almost completely obliterated) in a much smaller script is due to the same copyist and so are apparently many of the lection signs. How many other pens participated I cannot distinguish with certainty. At least one other seems to be recognizable in the lection signs. The cursive note on fr. 1 ii 10 may be in a hand which does not recur. The hand which supplied what seem to be intended for variants at

fr. 1 ii 3, iii 11 may or may not be the same as that which appended interpretations at fr. 1 ii 23, iii 4.

The roll must at one time have been a handsome copy. It can be deduced that it was over a foot in height, the columns are given plenty of room, both lines and letters are amply spaced. But it clearly had suffered damage in ancient times, for the back has been patched with strips of papyrus, some of which exhibit third- or fourth-century cursive and many of the letters of the Pindar text have been retouched or rewritten.

Col. iii

{ .νατ[]ν.[]
 (έμολ[.]αιπαῖδα[] []
 ηρακλ[.]οσεξα[.] [.] []]]
 5 ηρασεφετμαῖς ἐθεν. λο[.] ὄμιν[]
 νιοσκέ[.] εὐμόνον []
 / άνευκυ[.] αχίασιμεν. []
 καιόλα[.] νεπταπίλοισιμεν. []
]φιντρώνιτεσάμαχέω[]
 10]μῶδ'επιθήκᾶ. ΜΟΙΤΡΥΩΜΗ
]καλλικέρασ̄. ρωσ[]
]άδισ'όυσαί []
 (c)]ο στρατοσουκαῖ[]
]αθ[]όν[.]κ[.] .] .] αἰ []
 15]φέ[.] .] [] ρμα[.] [] ΟΗΡΑ[]
] ωιπρ[.] [] ιμ[]]ν
]νεκα[]] πολ[]
]υρεκα[]] μον 'δ []
] ος[] (δ)] οσκαίθη[]
 20]ύ[]] ενο[]
]ελ[]] νδέμ[]
] []] .έκ[]
] []] []

Fr. 1 Col. i Text lost but the last five lines of the column known from quotations, Pind. fr. 169 22 seq. *margin*. After ο perhaps ν, before ι perhaps δ 28 *margin*. A sign, ✓, of which I do not know the significance

Col. ii 1 seqq. Pind. fr. 169, 4 seqq. 2 Above and to right of the end of this verse traces of a three-line marginal note in the same hand as that against ll. 6 *et al.* It is so rubbed that only scattered letters can be made out except for]ca[]ελησ at the end of the second line 8 seqq. Similarly obliterated traces of a four-line note in the right-hand margin 9], a dot level with the tops of the letters δ of the presumed acute only the lower tip γ not verifiable Against the right-hand side of the last α a cranked stroke rising above the top of the letters, which I cannot explain 11]αρ represented only by the lower end of a stroke descending from left and the lower part of an upright 14 Of]ν only the lower part 15 The first ν may have been struck through Between δ and ε more than the normal interval, but not more than would accommodate a narrow letter and, though the surface is damaged, one would expect to see traces of this, if it had been written After ε the surface is rubbed and I am not sure how far the text extended 16 seqq. There is no external indication of the distance of (α) from (β) but there is no doubt that no whole letter is wanting between them in

Col. iii

{ .νατ[]ν.[]
 1 (έμολ[.]αι παῖδα[] []
 2 'Ηρακλ[έ]ος εξα[.] [.] []]
 3 τεταγμένον τουτά[.] [.] []]εκατ. []
 5 4 "Ηρας έφετμαῖς Cθενέλο[ι]ό μιν
 5 νιοσ κέ[λ]ευσε μόνον
 6 άνευ κυ[μ]αχίας ἴμεν.
 7 και 'Ιόλαο[ε] ἔ]ν ἑπταπίλοισι μένω]ν
 8 Θήβαις Άμ]φιτρώνι τε σάμα χέω]ν
 10 9]μῶι δ' ἐπὶ θήκαι
 10]ν καλλικέρασ
 11]άδισ, οὐς οἱ
 12]ου στρατός οὐκ ἀέκ[ων
 13 —]αθ[]όντ[.]κ[.] .] .] αἰ
 15 1]φέ[.] .] [] ρμα[.] []
 2] ωι προ[]] λιμ[]]ν
 3]νεκα[]] πολ[]
 4]υρεκα[]] αμον
 5] ος[] []
 20 6]υς' ε[]] ενογ[]
 7]ελ[]] νδέμ[]
 8] []] .έκ[]
 9] []] []

1. 26 and only one in ll. 24, 25, 27 16 Above να interlinear ink suggesting η 17], the lower left-hand arc of a circle After]ε the lower part of an upright turning out slightly to left, e.g. ν Of the two superscribed letters the first is apparently π or τ 18], the lower part of a stroke compatible with the shank of ν 21 There is a dot not accounted for between the apostrophe and the acute 22], on the surface a dot level with the tops of the letters, on the underlayer, here exposed, a short stroke at mid-letter sloping from left to right. I cannot combine these and perhaps they are not to be combined 22 seq. Pind. fr. 316 23 Above the right-hand upright of ν of προβάτων a dot not accounted for 24 ρ is by no means satisfactory. There is a short stroke descending to right from its loop that produces the appearance of ν, though not the ν of this hand. See comm. 28 seqq. See comm. 28 Before ρ the upper right-hand arc of a circle after ρ, midway between it and μ, a small circle, slightly below the tops of the letters, with a stroke ascending to right from the upper right-hand side; I cannot rule out η, but it is not particularly suggested], an upright swinging slightly to left at the bottom], the upper right-hand arc of a circle followed by the extreme left-hand arc of a circle 31], the upper end of a stroke descending to right and the top left-hand arc of a circle Between χ and ε partly on the underlayer ink now

resembling the left-hand part of ϕ , thus ϵ 34],, the right-hand end of a cross-stroke touching the upper left-hand side of ρ

Col. iii The levels of ζ and δ are fixed by cross-fibres relatively to θ and to one another. I cannot follow the vertical fibres of their backs with any assurance, but I think the locations shown cannot be far out

1 The first letter is represented by the upper left-hand arc of a circle [], the lower left-hand arc of a circle 2 The acute accent is to the right of the expected position, over the first apex of μ [], the top of a circle 3 After $\xi\alpha$ there appears to be some correction. The original text may have been $\alpha\rho$, but there is between them a thick stroke descending from a little below the level of the top of α to about the middle of the upright of ρ (which is not preserved, the presumed ρ being represented only by the top of the loop), and the next surviving letter, though it may be taken as ϵ or θ , looks to me more like o or c cancelled by a horizontal stroke [] represented only by the right-hand angle 4 After $-\sigma\nu$ some ink near the line, perhaps a stop, but uncommonly low $\acute{\alpha}$ [], perhaps the loop of ρ but anomalous in appearance, which may partly be due to damage. $\text{Not } \kappa$ [], perhaps the extreme left-hand arc of a circle 7 μ , above ϵ traces of ink, perhaps \dots 8 Of ω only the left-hand arc 10 *margin*. The last η is written on ϵ 14 [], the first letter is represented by a short arc of the lower right-hand side of a circle with traces above; α is not doubtful but may have been cancelled; for θ perhaps ϵ is not ruled out Over the right-hand side of τ and the next letter interlinear ink, perhaps the tops of three letters with a dot to their right 15 [], the lower tip of a stroke descending below the line [], perhaps the left-hand stroke of λ or ν 17 Before π apparently ϵ or the right-hand upright of ν , though there is a cross-stroke running along a fibre from its centre to the centre of the left-hand upright of π 18 Above the second apex of μ an upright 19 *margin*. [], an upright 20 [], the extreme lower end of a stroke descending from left 21 [], the right-hand edge of an upright 22 [], on the underlayer; perhaps two letters represented [], the right-hand end of a cross-stroke as of γ or τ

Fr. 1 Col. i The last five lines were Pind. fr. 169, 1-5:

νόμος ὁ πάντων βασιλεύς
θνατῶν τε καὶ ἀθανάτων
ἄγει δικαίων τὸ βιαιότατον
ἕπερτάται χειρὶ. τεκμαίρομαι
ἔργοισιν Ἡρακλέος

They would suit the beginning of a poem.

Col. ii We learn from Hephaestion (pp. 73-74 Consb.), whose statement is verifiable in other MSS. of Pindar, e.g. 659, 841, that a coronis is used to mark the end of a pericope and a paragraphus to mark the end of metrical sections within it. A paragraphus is found in this MS. between Col. ii 21 and 22, a coronis adjoining the paragraphus between Col. iii 1 and 2. Since the metre of Col. ii 22 seqq. is different from that of Col. iii 2 seqq., which is the same as that of Pind. fr. 169, 1-5, together with Col. ii 1 seqq., it is clear that Col. ii 22 seqq. contain an epode and that the twenty-six lines that precede it contain either a whole antistrophe or a whole strophe and a whole antistrophe. It is not difficult to establish the second as the correct articulation, which for clarity I set out as follows:

Str. Pind. fr. 169, 1-5 + col. ii 1-8	Str. col. iii 2-14
Antistr. col. ii 9-21	Antistr. col. iii 15 seqq.
Ep. col. ii 22-34 . . . , col. iii 1	

A number of metrical anomalies present themselves, which I will note as they come.

2 *Κυκλοπέων* . . . *προβήρων* schol. Ael. Arist. π. βήτ. iii 408, 19 Dind.

The metrical equivalence of the corresponding verses ii 2, ii 15, and iii 8 is not at once obvious. The least unsatisfactory account of the scansion of ii 2, ii 15 and iii 8 appears to me to be that *Κῦκλῶδ* / *καὶ Ἰῶ* and *ἐπὶ προβήρων ἔβῃ* / *ἐν ἐπτάπλοισι* $\mu\epsilon$ are equivalent and that two syllables corresponding to *σθεος* are lost after *μενίψυ*.

In ii 15 $\rho\epsilon\nu$ *λάβῶν* is incompatible with the hypothesis of dactylic scansion, but if $\rho\epsilon\nu$ is the ending of a verb—and the context makes this look not unlikely—the removal of the paragogic ν produces a sequence which can be regarded as exactly corresponding to iii 8 $\delta\epsilon$ *ὅς ἐπτά<πύλοι>εὶ μὲνῶν<* >.

For the metrical lengthening ii 2 - $\delta\nu$ cf. Snell, Pind. p. 320, Maas, *Responsionsfreiheit* i Exk. II 3, but I should not recommend the acceptance of $-\sigma\nu$ *Ev-* as the equivalent of a dactyl, if I saw a likelier way of obtaining the requisite correspondence.

3 The quotation in schol. Ael. Arist. *ut suptr.* has between *Εὐρυνθέως* and *καὶ ἀπράτας* the word *ων-* or *ἀν-αρεΐτας*, to which the immediately following paraphrase *οὔτε αἰθήρας* corresponds. On the strength of this Boeckh's *ἄναιήτας τε* has been generally accepted, but it is now seen to be mistaken. Besides the possibility that the sense was 'not asked for, not paid for', another may be envisaged (based on Plato's paraphrase, *Gorg.* 484b, λέγει δ' ὅτι οὔτε περιόμενος οὔτε δόντος τοῦ Γ.), 'not given, not bought'. But except for pointing out that the available space of about seven letters is likely to accommodate more comfortably an adverb in - $\acute{\alpha}$ than an adjective followed by $\tau\epsilon$, I have nothing to suggest by way of supplement. (I have considered *νηπιόου* $\tau\epsilon$, comparing on the one hand *Od. i 160 et simm.* on the other *Il. i 99*, but, whatever its merits, it is too long.)

The marginal *ελεν* is shown by its form to be intended as a variant (like $\rho\omega\varsigma$ in the same hand at iii 11 *margin*), presumably instead of *ελασεν*, but it is prima facie metrically unacceptable, as well as less suitable to *ἐπὶ προβήρων*. *ελασεν* is confirmed by schol. Ael. Arist. *ut suptr.* and in its way by Plato's *ἠλέασα* (*Gorg.* l.c.).

4 In the order of the 'labours' recorded by the mythographers the 'mares of Diomedes' always precedes the 'cows of Geryones', these two being commonly separated by the 'belt of Hippolyta' and reckoned as the eighth and tenth. There was no evidence—there may now be some in Col. iii—that Pindar knew of a fixed order, but in any case the transposition (if transposition there was and not comparison: 'as when previously'), need not be supposed significant. Since the Diomedes episode is to be the theme, it is convenient that it should not be interrupted.

About eight letters are lost. To judge by l. 17 the first two syllables were long.

ἔππου: mares, cf. *Il.* 25 seqq., as they are commonly in Greek authors, e.g. Eur. *H.F.* 382, Diod. iv 15, 3, Apollod. *Bibl.* ii 5, 8, Steph. Byz. (Hellen.) in *Ἄββηρα*; stallions in schol. Eur. *Alc.* 497, *Tzetz. Chil.* ii 304, Serv. *Aen.* i 752, and elsewhere in Latin writers. Though only three are specified below, we may believe that Pindar thought of them as four (a chariot team), like Euripides (*Alc.* 483), Philostratus sen. (*Imagg.* ii 25), Hyginus (30, giving four names of stallions).

5 seq. $\mu\delta$ - not $\mu\delta\upsilon$ -*ναρχον* indicated by the position of the accent. So usually in Pindar, though he has one or two examples of uncompounded *μόνος*.

Κικόνων: Diomedes is generally called king of the *Βίκτονες*, the Thracian people next to the west (v. e.g. Hdt. vii 110, Strabo vii fr. 44), on the other side of the 'Bistonian mere'. *φακνη* is a strange corruption of *θρακη* but there is no doubt about either the reading or the meaning.

7 seq. Diomedes son of Ares and Cyrene, Apollod. *Bibl.* ii 5, 8.

χαλκοθώραξ . . . *Ἐνυάλιος* Soph. *Aj.* 179. *χαλκοθώραξ* in Pindar at *Pae.* ii 1 (of Aderus). *χάλκεος ἄρης* Pind. *Ol.* x 15, *χάλκασις Ἰσθμ.* vii 25, *χαλκοστέρνον ἄρης* Bacch. v 34.

9 seqq. The natural interpretation of these verses, in the light of the note annexed to them, I take to be: Diomedes, in resisting Heracles, was actuated by *ἀρετῆ* not by *κόρος*. It is better to die defending one's property against a robber than to be a coward. And this view is confirmed by the passage in Aelius Aristides π. βήτ. which follows his reference to *νόμος ὁ πάντων βασιλεύς κτλ.* (ii 70 Dind.): *δοκεῖ δέ μοι καὶ Πίνδαρος . . . οὐκ εἰσηγούμενος οὐδὲ συμβουλευόμενος σπουδῆ ταῦτα λέγειν τοῖς ἀνθρώποις ἀλλ' ὡς περὶ σχετλιαζῶν. "τεκμαίρομαι ἔργοισιν Ἡρακλέος" αὐτοῖς ταῦτοις, ὅτι καὶ ἑτέρωθι μεμνημένος περὶ αὐτῶν ἐν διθύραμβοι τινί, "εὐ δ' ἐγὼ παρὰ μιν", φησιν, "αἰνέω μὲν, Γηρῦνα, τὸ δὲ μὴ Δι φίλτερον κυγάμι πάμπαν"* (Pind. fr. 81), οὐ γὰρ εἰκόσ, φησιν, ἀπαλοζόμενον τῶν ὄντων καθῆσθαι παρ' ἑστία καὶ κακὸν εἶναι, on which the scholiast comments (iii 408): *εὐ δέ, δὲ Γηρῦνῃ, ἐπαυὸν παρ' αὐτὸν τὸν Ἡρακλέα· ὁ μὲν γὰρ τὰ οὐκ ὄντα ἀφέλιτο ἐν βιαίαι χειρὶ, εὐ δὲ ὡς ἀδικοῦμενος μάχην πρὸς αὐτὸν ἦρακ . . .* Without discussing the problems¹ presented by certain features here, it is possible to say with fair confidence that *οὐκ ἐπὶ ὕβρει ἀλλ' ἀρετῆς ἔνεκα. τὸ γὰρ τὰ ἑαυτοῦ μὴ προέσθαι ἀνδρείου ἐστὶ . . . ἀλλ' οὐχ ὕβριστοῦ.*

¹ There can be no question that ll. 9-12, like ll. 4-8 and ll. 13 seqq., refer to Diomedes, not Geryones. It seems to me highly probable that the clause *ὅτι . . . πάμπαν* is a learned parallel which has intruded into the text of Aelius Aristides. *ὅτι* has no obvious sense where it stands; it is often found introducing comments and excerpts.

The scholiast shows no knowledge of anything but what he could find in his author's present text.

'*Ἡρακλῆς δὲ ἤδικει ἀφελόμενος* will not be far from the sense and even the language of the marginal note. For the precise words of the Pindaric text I can make no satisfactory suggestions. The required meaning of 'resisting' in ll. 9 seq. could be obtained by taking *ἄντα* as *ἄντα*; but I doubt whether what now appears to stand at the beginning of l. 9 can represent any Greek word other than *ἀνδριάντα*, of which I do not see the relevance and the scansion conflicts with that of the corresponding lines.

ἴστων in l. 12 presumably represents *χημάτων* or a word of similar form and meaning.
κόραι: some poets call *κόρος* the progenitor, others (including Pindar himself, *Ol.* xiii 10) the progeny of *ἕβρις*. In the present passage I should have expected *ἕβρις*, but since *οὐ κόραι* has no metrical advantage over *οὐχ ἕβρι(ε)* (a case, to be sure, which is not found in Pindar), I must suppose that it has an aptness which I do not grasp or that it is indifferent which is used.

11 seq. Since it looks as if there might be some difficulty in accommodating in the available space the required comparative, it may be worth saying that there are examples of a similar collocation of alternatives where an expressed comparative is dispensed with. *θάνατον . . . αἰρούμενοι ἢ βίον μετὰ δουλείας* Lys. 2, 62; *τεθνήαι . . . λυσιτελεῖν ἢ ζῆν ὀρώσα . . .* Andoc. 1, 125.

13 Presumably 'entering his yard' or whatever it may be, with a note 'Heracles (entering that) of Diomedes', but I should then have expected *τὸ τοῦ Δ.*

It is to be remarked that *ἐξελθὼν μετὰ* corresponds to *-civ Ἡράκλειος*, whereas *κέλευσε μόνον* (iii 6) corresponds to *-civ Ἡράκλειος*. Correspondence of all three can be attained by writing *κέλευσε*.

14 'The way of violence', cf. *κοφίας ὁ. Pac.* viib 15 (sic legend.) and ix 4, *κυβὰς ὁ. fr.* 180, *ἀλαθείας ὁ. Pylth.* iii 103.

15 The metre appears to require the removal of the *ν* before *λαβῶν* (see above, l. 2). It further appears to require two syllables (corresponding to *-θεος*, which, to be sure, there is no proof was not scanned as a single long) after *πεδὰς*, and this requirement is also implied by the acute, which must mark either the last syllable of a barytone word followed by an enclitic or the ante-penultimate syllable of a proparoxytone word, if the penultimate syllable of a paroxytone word is regarded as being ruled out by the metre. As far as I can tell, *ἐν[σ]φ[ᾶ]ρ[α]πεδᾶ[ρ]σι* would accord with the external conditions, though the four dotted letters are barely represented and *ρ* (which is at a joint) must be supposed to have vanished without leaving a trace. As for the sense, though Diodorus says (iv 15) that Heracles threw Diomedes himself to his horses, according to Apollodorus (ii 5, 8) Diomedes was killed later in an attempt to recover them, and since in Pindar's account here the events seem to have taken place at night and Diomedes is not likely to have slept in his stables, it is fair to suppose that the victim, whose mauling is described in grisly detail, was one of the grooms (*βιασάμενος τοὺς ἐπὶ ταῖς φάτναις τῶν ἵππων ὑπάρχοντας* Apollodorus).

λαβῶν . . . πεδάρσιον, cf. *μεταρσία ληφθεῖσα* Eur. *IT* 27, *λαβεῖν ἀέρδην* Aesch. *Agam.* 235.

16 *φάτναις ἐν λιθναῖς*: *χαλκᾶς μὲν φάτνας εἶχον . . . ἀλκυεὶ δὲ αἰδηραῖς . . . ἐδεμεύοντο* Diod. l.c.

17 *φρῆ* seems most likely to be *φρένα*. I suppose the satisfaction of the mares is alluded to but I can offer no suitable supplement to fit the preceding letters. *μαιομ[ε]νάν* takes no account of the superscript, though otherwise tolerable, as far as I can judge.

18 *μν* with a v.l. *νν*. The same uncertainty is reflected throughout the medieval MSS. of the *Epinicians*. The letter before *ζων* is extremely dubious but *α* appears to be ruled out so that none of the ordinary verbs meaning 'to drag about' is suitable (nor *θοάζω*, of which Euripides in the same connexion exhibits a very peculiar use, *H.F.* 382). The best I can think of is *διέχρζω*.

19 I see no room for doubt that *δαλευκῶν* was intended, but the accentuation is erroneous. Read *δαλευκῶν*. The word is hitherto known only from prose of a considerably later date.

22 seqq. It appears to be evident that these verses describe part of the actions of Heracles in getting the mares away, but I can contribute little to the elucidation of the detail.

[*τ*] *λεκτόν . . . χαλκῶν . . . ἀλυσιῶν* seems to me an acceptable phrase for 'chains of entwined links of bronze', although *πλέκειν* seems strictly applicable only to ropes, not chains.

Diodorus (see on l. 16 above) states that the creatures were tied up with iron chains, but I do not think that this precludes the possibility that Pindar is here referring to the chains with which they were tied up. Still, it may be relevant to point out that Diodorus says that the *φάτναις* were of bronze and, though Pindar says they were of stone, they may have had metal fittings to which the above words were apt.

ἰπερ[η]. . . *ε* must contain the verb. I have looked for something denoting 'breaking' or 'detach-

ing' but have found nothing suitable along these lines. If *χαλκός* refers to something other than the head-ropes, I do not know in what direction to look.

τραπέζαν προβάτων, 'the cattle's board'. So Eur. *H.F.* 385 calls the same animals *δυστραπέζοι*. It may well be that there is no significance in the fact that in the reference to this passage in Eustath. *Il.* 877, 56 (= Pind. fr. 316) *τράπεζαν* is found in the singular: *τὴν φάτνην αὐτῶν λέγων προβάτων τράπεζαν*. But in view of the obscurities hereabouts I call attention to it.

δ' *ἐρκέων*: in consonance with the uses in which *ἐρκος* is normally found, 'halters', 'stalls', the 'stables' themselves, and no doubt other things, might be thought of as possible interpretations. But I find the preposition so difficult to give an account of that I have been led to wonder whether *διερκέων* (in spite of the lection signs of the manuscript and the fact that no such word is known to exist) should not be recognized. *διερκήεις* might, I suppose, mean 'having partitions'. Ancient mangers, like modern, had a separate compartment for each horse, at least according to Veget. *Mulom.* i 56, 4 Gesn.

τε: if I am right in rejecting the idea that this connects *ἀφ'* (a noun which I cannot guess) and *λεκτόν χαλκῶν* and if it is impossible, as I believe it is, that another *τε* preceded *τραπέζαν*, I see no choice but to accept the correspondence *τε . . . δέ* (l. 24), as found in one or two other passages of Pindar, e.g. *Pylth.* xi 29 *ἔχει τε γὰρ ἄλλος . . . ὁ δὲ χαμηλὰ πνέων . . . βρέμει*, *Pylth.* iv 80 *ἄ τε Μαγνήταν . . . ἀμφὶ δὲ παραβάται*.

24 *στερεῶι* presents another problem which I cannot solve. Though the *ρ* is doubtful, *στελεῶν*, the only noun of approximately the same form, was not originally written, though I cannot say for certain that *λ* was not written by way of correction on some other letter. But *στελεῶν* is 'axe-handle' not 'club', and, besides, Heracles was not, presumably, desirous of damaging the horses but of mastering them. This could be expressed by, e.g., *στερεῶς οἱ στερεῶι βραχίονι*. Euripides in a similar context has *ψαλλοὺς ἐδάμασε*, *H.F.* 381, and this might lead one to *στερεῶι στρωμῶν* here. I see no explanation that does not involve alteration of the transmitted text in one way or another.

26 As I find no example of adjectival *πρῆμοις* accompanied by a defining genitive (unlike *ἐξκατος*, in the case of which there present themselves examples of the type of *ἐσχάτη χθονός*, Aesch. *P.V.* 846), I take *πρῆμόν* here to be best regarded as a noun, as at *Il.* 5, 339 *πρῆμόν . . . θέναρος* and in Pindar himself, in the plural, *πρῆμοῖς ἀγορᾶς ἐπι Pylth.* v 93. 'Neck, butt of the head.'

27 There are sporadic examples of the mistaken spiritus asper on *δράξ* in the medieval MSS. also (for instance, in two consecutive lines of Ven. Marc. 474 at Aristoph. *Vesp.* 164 seq.).

28-35 Though I can speak with no certainty, I strongly suspect that fr. 2 contains the ends of these lines and actually touches in l. 28. If this is so, they should take the following form:

ρ. μ[]	δμωσ[ε]	ζ'upa	[.]	θυ []
πικρο[]	λαγεναγγε[ ]	]	ν []	
30 ζαμενε[]	τυραν[]			
	κ[ε]χ[ε]			δ[ε]λ[]
	κ[α]β[ε]			σ[ρ]ᾶ []
	κ[ο]νκακ[]			μ[Η]
	σ[ε]			τ[ΑΝ]
				τ[ΟΜΗ]

If I am right, I should guess that they describe the actions of some person not yet mentioned consequent on the news of Heracles' performance. *πικροτάτων κλάγων ἀγγελίαν*, l. 29, and *ποικίλων ἐκ λεχέων ἀπέθ[ε]λος*, l. 31, seem to me reasonable enough conjectures to serve as an approach to the comprehension of the rest. L. 28 looks to me like a qualification of the subject of *κλάγων*, apparently female: . . . *δ' ἄμωσ εἶσι[ε]* . . ., but for what precedes and follows I have no satisfactory suggestion to offer.

On the detail I have the following remarks to make
29 *κλάγων*: this form of the aorist alone in Bacchylides (3 times); Pindar elsewhere has *ἐκλαγέ* (*Pylth.* iv 23, *Pae.* viiia 20).

30 *τυραν[]* presumably contains a reference to Diomedes, but neither *ζαμενεῖ* nor *ζαμενός* suffices to fill the available space, and *ζαμενός* gives no clue to the case of *τύρανος*.

31 For the conjectured supplement cf. *Nem.* i 50 *ἄπελος δρούσαις ἀπὸ στρωμῶς* and 2442 (*Pae.* fr. 32, 14 seq. *ἄπελος ἐκ λεχέων νεστόκων . . . δρούσε*).

Col. iii 1 It was said at ii 4 n. that there might be some evidence in this column that Pindar knew of a fixed order of the 'labours'. It consists in no more than the possibilities that δέκατο[ν] should be recognized at the end of l. 4, clearly referring to a 'labour', and that it was preceded by ένα[τ] at the beginning of l. 1. But the reading ένα[τ] is not verifiable and there are obvious alternatives to δέκατο[ν].

2 seqq. There is no doubt about the interpretation of ll. 5-7: Eurystheus sent Heracles on a mission on which Iolaus was not allowed to accompany him. Which of the 'labours' this was I should expect to find specified in the preceding verses and I believe it is there, but I cannot identify it and find considerable difficulty in regard to some of the detail.

τεταγμένον may have been separated by a stop from what follows, but I am not certain of this. The adscript επι is ambiguous. It may signify that the writer took τεταγμένον as equivalent to επιτεταγμένον or that he took the construction to be such that τεταγμένον by itself had the value expressed by επι τεταγμένον . . .

τουτά[τ] : if τούτ(ο) is to be recognized, there is a slight anomaly. Most elisions are indicated and it may be supposed that the intention was to indicate all (as is done in a considerable number of papyri containing lyrical compositions which I have examined). But the apostrophe is omitted in this piece at ii 15 and iii 10, and in my judgement τούτ' is inescapable here, τούτά[τ] being ruled out.

Allowing for these elements of doubt, I should look on τούτ' ἀ[τ]α . . . δέκατο[ν], or even τούτ' ἀ[τ]α δαωδέκατο[ν], with or without τεταγμένον, as a respectable guess at the contents of this line, the construction being an elaborate specimen of what is seen in a simple form in τὸδ' ἱκάνω Il. xiv 309. 'So on this tenth(?) (twelfth(?)) (mission) by Hera's decree the son of Sthenelus bade him go alone without assistance'; if this is not far astray, the specification should be recognizable in ll. 2 seq. But I cannot recognize it and am puzzled by the genitive Ἡρακλέος,—there seems to be nowhere room for βία,—which seems to rule out the possibility that Heracles was the subject of ἐμολε, which I suppose is the only word that could have stood at the beginning of l. 2.

According to the mythographic accounts the tenth labour was 'Geryones', the twelfth was either 'Hesperides' or 'Cerberus' (whichever was not placed twelfth being placed eleventh). I see nothing in ll. 2 seq. particularly to suggest any of these.

I should perhaps mention that I have considered ἐκατο[ν] at the end of l. 4, since Pindar is said to have given Cerberus a hundred heads (fr. 249). But if δαωδέκατο[ν] is rejected, there is no special reason to consider Cerberus at all.

6 seqq. I have not found recorded elsewhere that Iolaus was prohibited from accompanying Heracles on any of his expeditions or that he made Amphitryon's grave.

Pindar himself says, Pylh. ix 81 seq., that Iolaus was buried in Amphitryon's tomb: κρύψαν ἔνερθ' ὑπὸ γὰν διφρηλάτα Ἀμφιτρυώνος κάματι (cf. schol. Ol. ix 98), but there was a view that this was a cenotaph, schol. Nem. iv 20 τὸ τοῦ Ἀμφιτρυώνος μνήμα, ἔνθα φασὶ καὶ τὸν Ἰόλαον κεκενοταφῆσθαι, τὸ γὰρ κατ' ἀλήθειαν αὐτοῦ μνήμα ἐν Σαρδοῖ εἶναι. I should have supposed the note against l. 10 (which seems to guarantee the articulation ἐπὶ θήκαι against, e.g., οὐδέ[μ]α δ' ἐπιθήκαι) to refer to this but for the alteration of κεκ[ε] το κεκ[ε].

11 καλλικέρα[τ] mg. -ρω[τ]: Bacchylides has καλλικέραν δάμαλιν xix 24, ὑψικέραν (-κέρων pap.) βοῶν xvi 22 () ὑψικέρατα πέτραν Pind. fr. 325 with Aristoph. Nub. 595; πυργοκέρατα Bacch. fr. 39), but Pindar himself χρυσόκερων ἔλαφον θήλειαν Ol. iii 29 seq., and this is the more commonly found formation.

It does not seem particularly probable that at this point there was a mention of the Cerynean hind, but I cannot follow the narration.

12]άδι[τ]: an adverb of the form of χαμάδι[τ].

Fr. 2

]θν[
]ν[
]
]δειλ[
5]ερᾶ[
]MH.
]ICAN[
]OMH.[

Fr. 5

]θ[
].ε[
.
.
.
Fr. 6
].φ[
]ε[
.]

Fr. 2 1 Against the right-hand side of the upper part of ν the lower end of a stroke ascending to right, but this, as well as the upper part of ν, is on the underlayer and the ink may be deceptive 6 seq. marg. x .], perhaps a single letter π is most likely, but I cannot rule out γφ, γφ 2], the right-hand arc of a circle with a short tail descending from about the middle; if ω, anomalous

Fr. 6 1], the lower right-hand arc of a circle, e.g. ο, ω 2], the left-hand arc of a circle, c or o suggested

Fr. 3

]μέν[
.
.
Fr. 4
]πε[
.
.
Fr. 8

Fr. 7

]...[
]οιαβιάτ'αμ[
]χερίτεκρη[
]οιονορμᾶ[
5]νδρίος.λ[
]ονέχ[.]ν[

Fr. 7 5], the top of a circle? Before λ the lower left-hand arc of a circle, after λ the middle left-hand arc of a circle

Fr. 9

]..π[
].έγᾶ[
]νπ[.
].ω[
5]]γοι[
].]

Fr. 9

].[
].π[
]ελά[
]]λ]λ[.

Fr. 8 2], perhaps a cancelled λ 3 For π perhaps η 4], the right-hand end of a cross-stroke as of γ 6 Elongated dot above the line

Fr. 9 1 The base of a circle 2 Touching the right-hand corner of π the lower left-hand arc of a circle belonging to an interlinear letter 4], an upright inclining slightly to right

Fr. 10

]εεεον. [.
]θυκαίκα. [.
]νάρ[] . [.
]ων[.
 5]κμ[.
]ταμ[.
]' [.

Fr. 10 2 α. look like an insertion, α being smaller than the other letters and unlike the other α's, but room must have been left for it .[, the left-hand part of θ or perhaps ε 3] .[, perhaps ρδ but apparently not part of the text 6 Or]ν?

Fr. 13

]ωρ. [.
]πυβω[.
]ώικ[.
]κ. [.

Fr. 13 2 Of π only the right-hand stroke, η possible 3], an upright 4 .[, the upper left-hand arc of a circle

Fr. 11

]νᾶ^{-θ}[
]ε. [.
]εοε[.

Fr. 12

]ν [.
], λικαι. [.
]οιε [.
]ολλον. [.
 5] . [.]π[.

Fr. 12 2], the lower end of a stroke descending from left, α or λ .[, the lower left-hand part of a circle, ε rather more probable than ο or ε 5] .[, the top right-hand part of a circle]μ[or] . [.; there are traces of a note to right

Fr. 14

]δη[.
]ύτε. [.
] . τα[.
] . [.

Fr. 14 2 .[, traces suggesting an upright 3 To right of α traces of ink not suggesting a stop but perhaps compatible with it

2451. COMMENTARY ON PINDAR, *Isthmians*, etc.

Among the following fragments there can be identified with certainty parts of a commentary on extant *Isthmians* of Pindar (A frs. 1-4). There are reasonable grounds for recognizing in B fr. 14 another part of the same commentary on an *Isthmian* which has not survived, like others of which the loss was already known. B fr. 17 contains part of a commentary on an *ὠκυφορικόν*, which I suppose, since I see no obviously more appropriate place for it in the arrangement in seventeen books of Pindar's works, might have been appended to the *Isthmians* with no greater incongruity than *Nemean xi* to the *Nemeans*. I have identified nothing else of Pindar's; but that the scraps may be spread over a wide field is perhaps indicated by the contents of B fr. 1. These come, to all appearances, from a *Life* of Pindar and I should judge that it is less likely that this would be prefixed to a commentary on the *Isthmians* alone than to one on all four books of epinicians or something of even greater compass. A consideration of the writing tends to confirm this view (see below).

To judge by the best-preserved piece, A fr. 1, this commentary has no particular resemblance to any component of the extant collection of scholia. In one or two places (e.g. col. ii 1 seq., 18 seqq., 28 seq.) it contains information not to be found elsewhere. Its value as an interpretation of the poetical text does not appear to be high, and in the pieces B 14-17, where the poems are otherwise unknown and even a poor interpretation might be helpful, it is too discontinuous to throw very much light on the lemmata it preserves.

The text of the commentary is written, in the broad columns which are a common feature of this kind of composition, in a cursive of the first or early second century on the back of what appears, where it is continuous enough to make out, to be an official account book of about the middle of the first century. Though there are considerable variations in its appearance, arising from differences in thickness of stroke and size of letter, there is, as well as I can judge, no change, certainly no reversal, in the degree of cursiveness between A frs. 1, 2, 3, 4, B fr. 14, which must be presumed to have occupied successive places in the roll, nor for that matter between B frs. 14 and 9, 10, 11, 12, 13, 15, 16, 17, of which the succession is indeterminable. B fr. 1, on the other hand, is very much less cursive than A fr. 1 and since, if it contained a *Life* prefixed to the *Isthmians*, it could hardly be more than the width of a column away, the natural conclusion is that more than that space must have intervened and, if any space, then at least enough to accommodate one whole section of those into which

the Pindaric corpus was divided. B fr. 2, 3 will have occupied positions in it, being slightly more cursive than B fr. 1 but still much less than A fr. 1 i, and perhaps, for similar reasons, B fr. 5, 6, and 8. The argument is precarious, depending on a number of assumptions which may well be contested, and as determination of the fact appears unlikely to be of practical advantage, it is unnecessary to waste more words on it.

A. COMMENTARY ON PIND. *Isthmians* (i, iv, vi-viii)

Fr. 1

Col. ii

(a) Col. i

<p>1] θηρη[]θηρεωμετα]ανδραστουπεριειναι]θηρελαρωοντιω 5]αμαντομα]ραφεληνωμοιω]αυτωρογζομενηπι]υρον]τηνε[]ραφηνεροδο 10]ποισεγραφην]τουπολλω]αραιτειαιτοϋρο (b)]δε[][[εταιειτ]]]λο[]]χνειταιθ 15]παρ[]]νωσ]α...π...[]]νμαιδικα]ε...[]]ντοκεαναγαθις]αντοιχαριτωρων]...[]]τεορχασπιθη 20]νε[]]πενασπο[]]σπρωι]αβων:ματ[]]εματο]ακαρι[]...[]]σνπερ]...[]]πραγμα]ενακευμαι 25]λλωνεγραψεν:]δειραδαρησγαρεστιν]εν...ποθαλασσης]εφ αι[]]εξωπασει οιμεν]ελεη[]]χονεανθηβαιους 30]ιν[]...[]]εξ.πασειαωπα:]κημη[]]αιδα εν]τεγηρω[]...[]]ξανικες]τι...[]...[]...[]]ε.</p>	<p>οχηστιαεινταϊνεστι ν αχομενουκα[] αιδωνιαγυ[]]ροροδοτοκαλα[]]νενεικη[] λωναιοιδαναδων:γαρυχο μιμητουδαν[] αγακλεστανασωποδωροπφτ.ρ.[]]αισα[] ηροδοτο[]]ασωκαιτηνουπ[]]τ ροσαντου[] ...[]]αρω[]]δωροσεκπεσω[]]...θηβων[] κ[]]τωκησενκα[]]...αυαζονκ[] σποιησασδενοω[]]θ[]]ανφερ[]]τ[]]κα[] πονηρηταιπρο[]]ευ:ειδα[]]τ[]]κα[] οργανδαπαναι[]]νοιεχρημινερ[] γανωρακομοσι[]]εραι σιφερεινγω[] ειδηαρετηκρατακ[]]αταπαντατροποι[] καιπονοιεδει[]]ισευρ[]...πο νη[]]...ανκοπορμυφ[] αλλαμνιν:επεκουφ[]]δοσισα[]]ρισοφωαντιμοχ[] παντοδαπωνεποσειπον[]]νξνονορθωσαικα[] επειδηωρεατοσοφουαν[]]φησενκαιο...ινη[] τιγαρολλωνκοπιωνει[]]αθωρερσοκονισαγα [] θωνωρθωσενολητητηπατρ...[]]ρηχολογω[]]γοιτω[] ταορρεικυνηχροντητητω[]]...τωεξορν[]]...μαντ[] ομενω: καιοησον[]]τοιοαλιεση[]]ε:γα[] σπιδεπαστασιμανων[]]τετατα οστ[]]...[] τηγαστριβηθειδιατο[]]...[]]γαται[]]ντο [] νωσεργαζεται:γιτοναμειβ[]]...[]]ταβη[] καισθεναμφετρωνπα[]]θ[]]...[]]κακ []]παι [] δαουκεπιφικλειγαρκα...εα[]]...[]]νη [] λαεπιλοαωικαιηρακλειτ[]]...τρονδ[]]...[]]...ναιυ[] [[εσθεφανωθη]ενικησει: []]σημ[]]...[]]...[]]...[] ακκαιεκειαγωνοσαγομ[]]νομυναβ[]]...[]]...[]]ιανεκειναρεκατομβριεραγεταιτηπρα: πρωτ []]νθρωναχαιωνωσκα[]]ερισλαουενφυλακη[]]νο[]]νοηροδοτο[]]...[]]...[]]...[]]...[]]...[]]...[]]...[]]...[]]...[]]...[]]...[]]</p>
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Fr. 1 (a)-(b) Col. i 1]., λυ is acceptable as a reading, but see comm. 4 Perhaps].ρ, though unusually flat-topped. Not ο or π 7]., if the left-hand side of a broad letter, e.g. ν, no whole letter lost before 12 τρη., I am not sure that the letter before τ may not be a small ω; that after it is presumably ο, but not all the ink is accounted for 13-17 The beginnings of the lines are on a detached scrap, but its location cannot be much different from that shown 13]., a horizontal stroke touching the top of δ 15]., the ink is clear but ambiguous 16 The ink after α is quite clear but the correct combination depends on recognition of the requisite sense 17 κ]δνωω is expected but both δ and ω seem anomalously formed There is confused ink above θο and, besides, ο may have been rewritten 19 Whether parts of ἐμά, τδ cannot be verified 23 ρ represented only by the extreme tip of the tail 24 Of χ only the tip of the lower right-hand branch 25 There is an unexplained stroke like a grave on the right-hand side of ψ 26 The ρ is not suspended 27 I cannot combine the traces between ν and π; νη is expected but I should have read απ 29 The first letter is represented only by the right-hand end of a cross-stroke level with the tops of the letters, above which is a bar denoting a cipher. No doubt the sign for 6, though we have no other example to compare

Col. ii 1]., a stroke starting below the line and rising to right; ι ligatured to α acceptable, but there are other possibilities 2 After λ traces compatible with a tall upright, presumably ι 4 τ is given but could never have been recognized in the ink There is a trace between τ and ρ as if τερ was written 6]., I cannot interpret; perhaps simply ν retouched 9 I should judge that τ(α) was written, since, though τ(α) need take no more room, the lower end of ι might be expected to show 16 There is above the last ο what looks like a washed-out grave This ο is followed by the start of a stroke rising to right, presumably λ, and this by a horizontal stroke on the line with ink above it, level with the tops of the letters, and touching it below; I think whatever was written must have been cancelled 17 ορ ν would never have been guessed, being represented by a stroke, off the line, rising from left to right 21]., the second letter might be ι, but I cannot offer a plausible combination 23]., the traces are preserved on different scraps and I cannot guarantee that the correspondence of those on the upper with those on the lower has been rightly brought off 24]., ε or ε acceptable and apparently in about the right position 25 I cannot verify ηρακλες, which is expected, but it does not seem to be ruled out After α the start of a stroke rising to right; touching the middle of ν the end of a horizontal stroke coming from left 28 I am very doubtful how to combine the signs. τ might be χλ; after this is what resembles the lower right-hand angle of δ continued into an upright, all off the base line 29]., the upper part of a stroke sloping slightly to right; ν would suffice; if υ, there-might be a letter lost before it 31]., ink resembling the overhang of ε, but not as written by this hand

Fr. 1 i 1-7 υπόθεσις 'Ισθμίων.

The extant commentary on the *Isthmians* contains two accounts of the institution of the Isthmia, that they were instituted by Sisyphus to commemorate Melicertes and that they were instituted by Theseus to commemorate Sinis, the two being combined in hyp. d. It is presumably the second (much less usual) account that is to be recognized in ll. 1 seq., in which case]λυθη (i.e. κατε]λυθη) must be supposed illusory and]ηθη (i.e. διε]ηθη or the like) postulated. The words of hyp. b are τὸν τῶν 'Ισθμίων ἀγῶνα οἱ μὲν ἐπὶ Κινίδι... διαβεῖναι φασι τὸν Θηρέα ἀνελόνα αὐτὸν ἑσπερ καὶ τοῖς ἄλλοις, κτλ., with some equivalent of which what survives here is readily reconciled. But there is perhaps just a possibility that what was said was that the original Isthmia of Sisyphus 'came to an end' and were later reinstated by Theseus, as at the close of hyp. d. There is, as far as I know, no account of the institution of the Isthmia which makes them out to be ἐπὶ Λεάρχῳ, and I should judge it more probable that the text exhibits a simple confusion of Learchus with his brother Melicertes than that it preserves a third version of their institution. The rest, with the exception of l. 5, is reconcilable with what we know from the extant commentary and a number of other sources, that Athamas was sent mad by Hera, annoyed that he had harboured Dionysus, regular constituents of the account of the institution by Sisyphus. But l. 5 presents a problem of which I can offer no solution. Athamas had a wife Νεφέλη but she is not concerned in this part of his story; if νεφέλην is the common noun, the letters]ρα νεφέλην ὁμοιω- correspond to nothing known in connexion with Athamas but immediately call to mind the story of Ixion (cf., e.g., schol. *Pyth.* ii 40 τὸν Δία νεφέλην τῆ 'Ηραί... ἐκτροπῶα ὁμοίαν), perfectly irrelevant to this context.

- i 9 seqq., ii Commentary on *Isthm.* i.
 9 seq. What is lost will have contained something like τὴν οὐδὴν ταύτην ἔ[γ]ραψεν Ἡρόδο(τω) . . .
 *Ἰσθμια κινήσαντι ἐπ[ο]ιοις; probably Ἡρόδο(τω) Θηβαίωι, though the extant commentary says, 'Some write Ὀρχομενίωι'.
- 11 seqq. Too much is lost and there was evidently too little resemblance to the extant commentary to make any attempt at reconstruction advisable. I confine myself to a few obvious supplements and annotations.
- 11 I suppose refers to l. 6 ὦ Ἀπολλωνιά.
- 12 π[α]ραίτεται: Pindar 'asks to be excused', perhaps corresponding to συγγνώμην παρακαλῶν κτλ. inscr. b.
- 14 seq. ὁπ[ι]χνεῖται ὕ[ψ]ερον and perhaps παρη[μ]ελημεν, cf. schol. 6a, 9b.
- 17 seq. *Isthm.* i 5 seqq.
- 19 seqq. i i. Something like schol. 1a; 'he has transferred to the city the epithet appropriate to the heroine'.
- 21 seqq. i 1-3. L. 22 gives the width of the column, 37 letters; l. 18 probably does the same.
- 24 i 4. I must remark that this commentary confirms ἐν αἰ (as I should expect, since I believe that the ἐν ἄν of Herwerden and Wilamowitz is a solecism).
- 25 Ἀπόλλωνα. The aorist is puzzling. The extant scholia would lead me to expect the future.
- 26 i 9 ἦρο(ς) presumably refers to Κέωι. I do not see how it is to be decided whether the next line corresponds to (schol. 9b) τῆι ἐκατέρωθεν περιρρομένῃ θαλάσσει, of Ceos, or to τὴν . . . ὑπὸ θαλάσσει περιρροζομένην τοῦ Ἰσθμοῦ ἐξοχῆν.
- 28 i 10 seqq.
- 28 seqq. It is clear that there is at least a partial correspondence of sense with schol. 11 but it is impossible to be certain with which part, except that ἵνα ἦι τὸ ἐξώπασεν ἀντὶ τοῦ ὄπασεν is recognizable as what schol. 11 ascribes to οἱ Ἀριστάρχειοι.
- 31 i 12 seqq.
- 31 seq. ἐν [δ]α schol. 13.
- 32 i 13.
- 33 Schol. 15a contains *κυλλητικὸς*, schol. 15b *πληθυντικῶν*. I cannot verify correspondence with either (or neither) of these.
- Col. ii To judge by the lines where the letters can be counted this column was rather wider than col. i.
- 1 *Isthm.* i 33 That a horse-race was held at Onchestus had been inferred from Pind. *Parth.* ii (fr. 94b) 46, but the extant commentary has nothing to correspond with what we find here and I have got no light from Hom. *hy.* iii 231 seqq. I should have expected ἀγομένου γὰρ ἐκεῖ τῶι Ποσειδῶνι ἀγῶνος ὃ Ἡρόδοτος ἄρματι ἐνίκησεν or something of this kind, but ἀγῶνος does not seem to have been written, and whatever the precise word between Ἡρόδοτος and ἐνίκησεν its apparently genitival form is incongruous. This last difficulty persists, though the others may be removed by postulating Ὁ. ἄ. ἀγομένου, καὶ [ἐκεῖ γὰρ ἀγεται τῶι Ποσειδῶνι ἀγῶν, [δ]ν ὃ Ἡ. . . ἐνέκησεν or something not much different.
- 2 seq. i 33 By its interpretation this commentary seems to imply that it construes 'wrapping song round the beaches'; the extant commentary, on the other hand, says *θεραπεύων τὸν ὕμνον τουτέστιν ἐπιμελείας καὶ σπουδῆς ἀξιώων*. The second is certainly more in accordance with the usual employment of *περιτέλλειν*. In fact I find no parallel to *ἀιδόνεα περιτέλλων ἀοιδῶν* in the sense *αἰόνας περιτέλλων ἀοιδῶν*.
- 3 seq. i 34 The copyist has forgotten to write a paragraphus below the beginning of this line.
- 5 Cf. schol. 44b.
- 5 seqq. ὃ | γὰρ Ἰασηδῶρος ἐκπεσῶν ὑπὸ Θηβαίων seems to have been intended. Then no doubt [ἐν Ὀρχομενίωι] | κατώκησεν. Cf. schol. 52a.
- 8 i 40.
- 8 seq. Apparently to the effect: λέγει ἐάν τις] πονήσῃται προμήθειαν φέρειν, not a very helpful utterance.
- 9 seqq. i 41-45 (omitting ἀμφοτέρων, l. 42). The comment seems to be: *εἰ δὲ ἡ ἀρετὴ κατὰ κείναι κατὰ πάντα τρόπον δαπάναις τε καὶ πόνοις δεῖ τοῖς εἰροῦσι τὸν μέγαν κόμπον μὴ φθονεῖν ἀλλὰ ὕμνεῖν*. This takes

no note of the variants preserved by the extant commentary, ἀρετῶν (Aristarchus) and ἀρεταί, and does not exactly correspond to any of that commentary's interpretations. It makes no attempt to account for μν. Cf. schol. 58b, 60.

14 seq. i 45 seqq.

16 seqq. ἐπεὶ ἡ δωρεὰ τοῦ σοφοῦ ἀνδρὸς κοῦφή ἐστὶν καὶ ὀλιγή. ἀντὶ γὰρ πολλῶν κόπων εἰπῶν ἀγαθὸν ἔπος κοινὸν ἀγαθὸν ἄρθωσεν ὀλιγὴ τῆι πατρίδι. This commits itself to even less than the extant scholia, one of which interprets *σοφός* as *ὁ τοῖς ἀγαθοῖς ἑπανών* (schol. 61a), another *ἔπος εἰπόντ' ἀγαθὸν* as *ἐπανέειπεν* (schol. 61b), a third *κοινὸν καλὸν* as *ἑταιρον* (schol. 61c).

18 i 48 -λογ- for -λοχ- also at Plut. *Pyth.* or. 406 C, (though not at *Iranq. an.* 473 A). The first interpretation of the word corresponds to the only one given by schol. 67, and obviously fowlers are more likely associates of farmers and sailors than diviners, the third interpretation offered here. I have found nothing elsewhere which enables me to supply the missing second.

20 i 48 Cf. schol. 67 *Χρυσίππος τὸν ἔμπορον Διδυμοσ δὲ τὸν ἀλιέα φησὶ*.

22 seq. i 49 *συν-* or possibly *ἐν-τόνωσ*; cf. schol. 69a, b.

23 i 53 87 I suppose for *Θῆβαι* or *Θηβαίωι* in some case; the sense presumably as in schol. 77.

24 i 55.

24 seqq. I do not much doubt that what was said was: *παῖδας* is incorrect (*καζ' ὡς* i. q. *καταχρηστικῶς*, schol. 79a), for there is no ἀγῶν in Thebes ἐπὶ Ἰφικλεί καὶ Ἡρακλεί but ἐπὶ Ἰολάωι (i.e. Amphitryon's grandson) καὶ Ἡρακλεί. What follows must have meant *τοῦτον δὲ τὸν ἀγῶνα ὃ Ἡρόδοτος ἐνίκησεν*, but I cannot make this out of the ink.

27 i 56.

27 seq. *πῶν Ὀρχομενῶν* to be supplied from schol. 79c. The ἀγῶν celebrated there was the *Μανεία*, as we learn from schol. 11c.

28 seq. If the paragraphus under *ωσ* is not a mistake, a lemma must have occupied the end of l. 28. There can have been very little room for it, but *εὐ]β]λοῖαν* would have been acceptable, if it were not that the first visible letter of l. 29 is represented by ink that is irreconcilable with *ο*. If *μ]ν]ν]αν* (cf. *Ol.* xiv 19) is postulated, the paragraphus must be supposed wrong. I do not know that *Ἐκατόμβοια* (-βαιο) in honour of Hera are attested for Orchomenus (as for Argos and Aegina); for Euboea *Βασιλεία* in honour of Hades are reported by schol. 8rd on the authority of Chrysiippus (cf. schol. 11c).

29 seq. i 58 ὡς καὶ *Πρωτεαλίου ἐν Φυλάκῃ* and *ἀγόμενος ἐν ὃ Ἡρόδοτος ἐνίκησεν* are perhaps recognizable by comparison with schol. 83, but I cannot restore the exact form of the sentence. I should have expected a genitive absolute, but *α]γ]ωνος* was not written.

31 *interl.* i 60 [ε]ξ]ειπεν presumably an error, not a genuinely preserved example of the Doric infinitive, which is no more metrically guaranteed here than in the other two or three places (e.g. *Ol.* i 3) where it is offered by the MS. tradition.

31 i 62 βαρυ for βραχυ a scribal error.

Fr. 2

(a)	]ωιαυτ[	(b)	. . .
	] [		]ν.[
	]εωνεκατιμυρια[		]δελφ[
	]ωνβουλομενω[		]υβρη[
5	]λις[. . .]λλοτεδ' αλλοιφρυροσπ[		] . γ[
	]τολεγεηδηαι κτη[		. . .
	]αλληγορικωςδ[		. . .
	]ιαεστερημενοι[		. . .
	]νοημαεστερη.[		. . .
10	]ριτσι:ανορεα[		. . .
	]κλειαις τηδ[		. . .
	]ρ χ.[.]ομεχριτ[		. . .
] . . . [.] . . [. . .

Fr. 2 (a), (b) It is obvious that these two come from the same neighbourhood, but I cannot locate (b) relatively to (a) either by the vertical or by the horizontal fibres. I should guess that (b) stood opposite (a) 6-9 on the left

(a) 5], ε is not suggested, though I cannot rule it out 6 If κτη is rightly read, the letter most likely to precede ε is I. I cannot rule it out but it is by no means suggested 9], a dot level with the tops of the letters, τ? 10], a vertical trace higher than the tops of the letters; compatible with β 12 After χ a stroke ascending to right

Fr. 2 (a), (b) On *Isthm.* iv 1-12.

1 τῶν αὐτῶν; the extant scholia introduce *Isthm.* iii with the words γέγραπται Μελίσσου Θηβαίου but make no comparable introductory statement about iv, written in honour of the same person.

3 seq. θεῶν ἕκαστι: θεῶν βουλομένων.

5 Probably some form of Μελίσσος, though the trace before λ by no means suggests ε.

8]λλοτε . . . π[άντα, ll. 5 seq.

6 I find nothing corresponding in the extant scholia. It is hard to see how λέγε could have any relation to λέγονται though ᾗδη might correspond roughly to ἀρχᾶθεν.

8 ὀρφανοί, l. 8, ἀν(τι τοῦ) ἐστερημένοι: the extant scholia have, among other things, τὸ δὲ ὀρφανοὶ ὅσον ἐστερημένοι ὕβρεως. It seems clear that (b) 3 is part of this note, but it is to be observed that the extant scholia, though they refer repeatedly to πρόγονοι of Melissus, do not speak of 'brothers', which is the likeliest interpretation of]δελφ[in (b) 2.

9 seq. appear to be merely repetitive, e.g. ὕβρεως τὸ νόημα ἐστερηται . . . οὐκ ὄντες ὕβρισταί.

11 seq. ἀνορέαις . . . Ἑρακλείαις, ll. 11 seq. I suppose the interpretation to be something of the nature of τῆς δὲ [ἀνδρείας αὐτῶν τὸ κλέος δι]ρχετο μέχρι τῶν Ἑρακλείων στήλων, elements of which (or corresponding to which) can be found in the extant scholia.

Fr. 3

(a)	. . .	(b)	. . .
	]ς.τ[		]εε[.]εθ[
	] . στοιςι.[		]τρ.γο. . . [
	] . ιεζαγγορον.[		]η. . [.]χη κ[
	]ωνπρωτελος[		] . μο[
5	] . πριψ[		] . τ[
	] . αταμ[		. . .

Fr. 3 (a), (b). Though there is no mistaking the identity, the general appearance of the hand has wholly altered from that of fr. 2 (a), (b), the writing being smaller and less sprawling. I should guess that (b) stood to the right of (a) and higher in the column

(a) 2]ω and ω[not verifiable 5], the right-hand arc of a circle, but too low for ο or ρ 6], a dot above the general level, compatible with κ

(b) The surface is much eaten and nearly all the combinations and interpretations of the ink given above might be made in alternative ways

Fr. 3 (a), (b) On *Isthm.* iv 30-35.

(a) 2 seq. ἄγν]ωστοι σιω[παί, l. 30, followed by a comment containing, perhaps, ἀγνοῦνται, though I cannot verify this or account for the end of the word which precedes it.

4 seq. μαρμαμέν]ων, πρὶν τέλος, ll. 31 seq., followed by a comment presumably corresponding to πρὶν . . . παραγενέσθαι of the extant scholia.

6 καταμ[άρψαις', l. 35.

Fr. 4

(a) Col. i	Col. ii	(b)	. . .
]δοεν	χ[		] καμπερ[
] . ος	ε ορ [		] . τιν.[
]ρεκαιτο	ο ο ο [		]αμνητα. . . [
]ατνεωτε	κλ[	5	]ερκεφαλα[
] . ωναναι . .	νι [		] . ςεν. ες[
]εαρηθειεν:	κλε [		] . ταν.[
]στοιζού	[.] [		]ρελ[
]ρουμφησιν	[		. . .
]ακ:ψαλυχια	[		. . .
10]ρ'εναθληταιων	[		. . .
] . αν . [] . ω	[		. . .
]ειψ.[ ]	[		. . .
]γα.[ ]	[		. . .

Fr. 4 (a), (b) Though there is still no doubt about the identity of the hand, the writing has reverted from that of fr. 3 (a), (b) to something much more nearly resembling fr. 1 ii

(a) i 2].. the lower part of a stroke rising to right from below the line, followed by τ or possibly λ 5], a stroke rising to right, perhaps ω After ι possibly ρε ιι], perhaps the right-hand edge of a loop as of ρ ν anomalous, but I think likelier than any alternative consisting of two letters

(b) 2], the right-hand stroke of ω or perhaps of ν 3 α], a loop; α, θ, and other possibilities 5], a thick stroke rising slightly to right After ν a trace below the line and above it apparently a suspended letter, confused with the tail of φ

Fr. 4 (a) i On *Isthm.* vi.

The first certainly recognizable correspondence of commentary and Pindaric text is in l. 6, where ἠρέθεισεν interprets l. 50 ἐκείθεν χάρις. From here it is easy to recognize l. 59 ἐν βραχί[ε]τοις, l. 63 Ψαλυ-χία[δάν, l. 72 ἀνδρ' ἐν ἀλληγοταίειν, which shows that the comment was summary and compressed. But can it have been so much so that ll. 4 seq. παιδ[ε]α τὸν νεώτε[ρον] correspond to l. 6 ἐπλοτάτου and ll. 5 seqq. Κ[ά]ων ἀναίρε[σεν] to l. 31 πέφηνεν... Μερότων?

6 For ἠρέθεισεν the extant scholia have διεκίνησεν and ἐκέντρισεν.

7 seq. αἰ γ(ἀρ) | Ἄργεῖοι σύντομοι or the like, from the corresponding extant scholia.

13 Possibly Ναξία[ν ἀν(τι τοῦ) Κ[ρη]τικῆ, but not verifiable.

(a) ii 1 seq. Presumably the end of the commentary on *Isthm.* vii.

4 seq. The heading of the commentary on *Isthm.* viii, which is treated as being in honour of Nicocles, the dead uncle of Kleandros, as well as of Kleandros himself.

6 Ηλέα[νδρωι], beginning of first lemma. Alined with the heading.

(b) On *Isthm.* viii.

I can recognize nothing for certain except the lemma in l. 1 καίπερ [ἀ]χνύμενος and in l. 4 ὑπ[ε]ρ κεφαλῆς corresponding to ll. 5 and 9 respectively. If ταντ[ε] was written in l. 6, some case or derivative of Τάνταλος, l. 10, is obviously a likelihood.

B. COMMENTARY ON PINDAR. UNIDENTIFIED TEXTS

Fr. 1

[.] [.] [.] [.]
]χαιμυαλω[
]κωγακω[
]τομενα[

Fr. 1 2 seq. Correspond to the passage near the beginning of the Ambrosian *Life*: ὡς Χαμυαίων ... περι τὸν Ἑλικῶνα θηρώντα and therefore presumably themselves from a *Life*.

Fr. 2

]λψ[
].ερο[.]ντρι[
]ημιλλη[
]τεκειν[
 5].νσιααν.[
].τεκαι.[
]ριτοξε.[
]ιννακκα[
].ονδεα[
 10].φαινωδ[
].μειηε[
].[.]ονμει[
]ηθη.[
]ικκ[

Fr. 2 2], the right-hand end of a cross-bar, as of γ ο[ι] might be the loop of α 5], a curved stroke perhaps compatible with the upper right-hand side of θ, but rather high for this 6], a very short upright at mid-letter], a dot at mid-letter, perhaps the left-hand end of a cross-stroke γ], a trace compatible with the foot of an upright 9], either η or ι, e.g. α ιι], a thick concave upright, perhaps ω ι3], the lower part of a stroke rising to right

Fr. 2 7 The name Ἀριετόξενος occurs neither in the text of Pindar nor in the extant scholia. No adjective ἀριετόξεος is recorded. The letters]ριετοξε.[might theoretically be otherwise articulated.

8 If Μινιάς, there is a mention of Μινίαι in schol. *Ol.* iv 29, a correspondence with which I cannot absolutely rule out. Mentions of Μινύαι, Μινιάς in schol. *Ol.* xiv, *Pyth.* iv have no appearance of corresponding, that in schol. *Isthm.* i 79 is provided for by A fr. 1 (a) ii 27 seqq., with which this fragment can have no connexion.

Fr. 3

]ε.[
]αστημ.[
].εφωπ[
]υχνπ.[
 5]ηλωι.[
]ηησε.[

Fr. 3 Apparently from the same neighbourhood as fr. 2 and perhaps vertically below it, at an indeterminable interval, in the same column 2], perhaps the left-hand loop of φ 3], a dot level with the tops of the letters 4], the

lower part of a stroke rising to right 5 .[, the lower part of a stroke rising to right 6 .[, perhaps three letters, in which case the first would be o, the second represented by an almost horizontal stroke, just off the line, tapering from left to right, the third by the lower part of an upright descending below the line

Fr. 4

. . .
]. .[
]. ην .[
]. μα[
] ενοι[
 5] καν .[
] ηλα[
] [
]. εν .[

Fr. 4 Resembles frs. 2 and 3 on both sides but the lines are closer together and the writing more cursive

2], the right-hand end of a cross-stroke as of γ .[, an angle off the line, perhaps δ 5 .[, perhaps the left-hand parts of a disjointed μ, but anomalous 8], resembles some us, but may be the left-hand side of ε, c, or π

Fr. 5

. . .
]. υτη .[
] νοιδ' [
] ηρων[
] εμν .[
 5] κατ .[
]. [

Fr. 5 1], the lower part of a stroke descending from left; α, λ, μ possible .[, the start of a stroke rising to right 4 .[, an upright; η not verifiable 5], the lower left-hand arc of a circle with a horizontal stroke going to right from its upper end; ε not particularly suggested

Fr. 6

. . .
]
].
].
]. ε
 5] c
].

Fr. 6 3], an upright 4], the right-hand end of a cross-stroke touching the middle of ε 6], perhaps the upper right-hand side of the loop of ρ

Fr. 7

(a) . . .
]. .[
] ακα[
]. . να .[.[
] θρωπ[.[] c[
 5] περιτρον[
] θ[.[] ανικ[
] αυτηνη[
] η . ους θ .[
 (b) . . .
] τη[
] αιτιαν[
] μην .[
] καν[

Fr. 7 (a), (b). I think there is not much doubt that (b) continues (a) downwards, standing under its right-hand side, but I cannot determine the interval between them

(a) 3], the start of a stroke rising to right from below the line followed by a trace on the line; perhaps only one letter After α an upright sloping to right with a trace to right of its tip, perhaps λ, τ, or γ 6 Of θ only a loop, open to right, on the line, with a dot to left of its top], a ligature as of α, ε. Alternatively] θμ may be possible and no letter missing 8 After η, itself anomalous, perhaps κ or μ, but either anomalous

(b) 3], the lower part of a stroke rising to right

Fr. 7 (a) 6 This line cannot contain part of the supplement of A fr. 1 (a) i 10.

Fr. 8

]γγεν[
]ρεωκ[
], αιοθε[.
], οτηε[
 5] .μου[
]ηθε[.
 .

Fr. 8 3], the upper and lower tips of an upright, ligatured to ε
 an upright 6], the top left-hand part of a circle, ligatured to ε

4], the upper part of

Fr. 9

] .αρ[
]σερυξαν[
]τεεχον[
], νηγο[
 5] . . . ιανυ[
], ωσουκ[
], ναδο[
], ορον[
]δημη[.
 10] αυπ[
]κτομ[
]ψμια[
]το[.
 .

Fr. 9 1 The right-hand end of a cross-stroke is ligatured to the top of α 4], a tall sinuous stroke; possibly ligatured α 5 Perhaps]γκλ, but λ might be γ, in which case the previous signs must be otherwise combined 6], the top of an upright 7], the right-hand edge of a circle? 8], the right-hand end of a cross-stroke ligatured to the top of ρ 12 What I have taken for the top of the upright of ψ might belong to the preceding line; then ψ would be γ, λ, or τ

Fr. 9 2 seq. ερυξαν i.q. κα]τέχον, as, e.g., in schol. T Hom. *Il.* iii 113, Hesych. in ερυξαι.

Fr. 10

Col. i	Col. ii
]].[
]	[
]].[
]	α.[
5]].[
]	τ.[
]	αρ[
]].[
]	ε. βασ ροπ
10]	κοφ[
]	ευν . . [
]	χαρισιπασαι[
]	].[ψαεπιτ[
]	επνωτ[
]	μοναρχ[
15]	εντηε[.]ρτηφρο . . [
]	παιδαγωγουμοι[
]	.ν . . . σταν . [
]	].[νη . . . κωδ[
]	τ . ροκινδυνο[
20]	τρο . ηγο[.] . [
]	τονθησεα[
]	του . γευ . . [
]].[

Fr. 10 and 11 may well come from the same column

Fr. 10 Col. ii 15], ντ possible 17 Perhaps ων The following letters rubbed], what looks like a very small δ 18], ink consistent with γ ligatured to [ε] The following letters rubbed; before κ apparently a suspended ε 20 Between ο and η perhaps ι, but too much rubbed to be verifiable 22 Between ν and χ apparently the head of ρ], perhaps c 23 Interlinear ink; the tip of an upright with a small comma-like sign to its right

Fr. 11

] . . . [.
] ντ . [.
] ν . [.
] εω . [.
 5] . ημε[.
] ναιχ[.
] θερο[.
] ξαθ . [.
] . . . ψ[.
 10] . . . [.] καφθ[.
] . οσιδιω[.
] . ιεαδων[.
] . τι . . . [.] ρα[.
] . [.] αι [.
 15] ντωνπρο[.
] φε[.] εθαι[.
 .

Fr. 11 2], a stroke about mid-letter and ascending to right, perhaps (*ecri*) 3], perhaps ν], suspended ο? 5], γ, λ, or the like ligatured to η ιχ should perhaps be taken as ι corrected into ο 9 Before ι perhaps ε, ε, or εε 10], perhaps the right-hand angle of δ and the tail of ρ 11], ο, perhaps possible 13 seq. rubbed; the last two letters of 14 could be verified. They are *prima facie* εε

Fr. 14 2 I am not sure whether] μ might not be possible for] ω . Between ν and μ presumably σ , but this not suggested by the two traces which remain. The last three letters are on a detached scrap, which may not actually touch as shown] μ , a stroke rising to right in a convex curve to touch the middle part of an upright 3 . . .], the lower end of a stroke rising, from well below the line, to right, e.g. χ , followed by the upper part of an upright 4 ϕ] [anomalous but I see nothing likelier 5 Between ν and ι the left-hand end of a horizontal stroke touching ν and the middle of a stroke rising to right 7], the right-hand end of a horizontal stroke touching ω at the bottom ι], a stroke ascending to right; if μ , no letter need be missing before ϵ . Between τ and τ a loop on the line and a dot above and to right of it; ν acceptable], perhaps parts of two letters 10 Between η and α a sinuous short upright; presumably the 'separator', usually, as in l. 7, written in two pieces 11], possibly the right-hand tips of the branches of κ], ι , a ligatured letter, perhaps ϵ 12 λ], of λ only the lower part of the left-hand stroke, of η only the tail. Between ν and ϵ a sign consisting of a small loop, open to right, on the line and a short upright above it; as these are on different scraps there may be an error (though it cannot be great) in their relative position as it now appears 13 Between η and τ the natural reading would be ϵ], but a ligatured ϵ is perhaps acceptable 14] . . .], $\epsilon\tau\alpha$ or $\epsilon\tau\alpha$ one possibility] . . .],] $\mu\mu\sigma$] appears to be a possible interpretation 15 τ], τ is ligatured to a slightly convex upright 16], a horizontal stroke just off the line, μ acceptable though not usually written with such an extension ν and perhaps ϵ converted *currente calamo* from something else (λ) 18 Between ϵ and ν perhaps σ may be read but this leaves some ink between it and ϵ unaccounted for 19], α or ϵ is possible but some other ligatured letter could be substituted 20 Perhaps $\tau\alpha\zeta$: but there remain only two dots to represent the last letter and they do not appear to suit ϵ], a tall stroke rising to right; ϵ not particularly suggested 22 . . .], a stroke rising to right followed by a dot on the line and the lower end of a stroke descending a little below the line 23], a short upright with a slight slant to right ρ . . .], $\tau\alpha\rho$ suggested but there are other plausible alternatives 24 τ is ligatured to what seems to be an upright turned over to right at the top. Between ι and θ I think $\omega\eta\zeta$ could be read, but ω is represented only by part of the base and the tip of the right-hand upright and ν is abnormally shallow. After θ an angle as of the top of λ or the left-hand side of μ ; if μ], no other letter is wanted 25] . . .], the first letter, represented by the upper part of a tall upright, swinging to left at the lower end, would be naturally taken as ϕ , but this leaves a dot to its right, slightly higher than mid-letter, unaccounted for; $\phi\alpha$ may be possible, though rather crushed 27 seqq. Slightly smaller than the preceding 28], the right-hand end of a cross-stroke level with the tops of the letters 29], a stroke descending from left. I cannot recognize *αιδουσι*, though I cannot doubt it was meant 30 $\rho\omega\nu$, ρ written on another letter, possibly ϵ 31 $\epsilon\epsilon\zeta$, I am not sure that any letter is intended between $\epsilon\epsilon$ and ζ ; if ι , it is abnormally written, if η (to which there is another objection), even more so.

Fr. 14 Col. i 2 The only epinician of Pindar (or Bacchylides) so far known in honour of a Megarian.

2 seqq. I should suppose that there must be some relation between ν $\mu\epsilon\upsilon$ here and $\nu\omicron\mu\epsilon\upsilon$ in l. 11 but I can contribute nothing to the understanding of the substance of ll. 4 seqq. Pelops was not connected with the founding of the Isthmia and his only relevant connexion with Paris seems to be that his descendants destroyed Troy, the destruction of which is mentioned in l. 13 below.

4 $\pi(\alpha\rho\alpha)\phi\acute{\epsilon}\rho\epsilon\iota$ 'adduces', of the poet (for which I believe *παραλαμβάνει* is much more commonly used in the extant scholia) or of a commentator (for which *παρατίθεσθαι* seems to be the usual word)? 5 'was instituted by the efforts of Pelops'?

6 seqq. As a very long shot I suggest that Callimachus is quoted as having said in the second book of the *Αίτια* that somebody begat somebody in the likeness of so-and-so (or, of a such-and-such). But there is no guarantee that the two lines contain the same sentence.

7 *κυριγγες* κτλ. must be a lemma but it is hard to see the grammar of it. μ], if rightly recognized, might be μ , i.e. $\mu(\epsilon\nu)$, but $\mu\omicron\mu(\epsilon\nu)\epsilon\zeta$ (apart from the fact that it leaves an incomprehensible *κυριγγες*) was not written.

8 seqq. A welcome oasis of comparative intelligibility. The sense is: 'It was night and Paris <was playing the flute?>, his flocks having gone to sleep, and Hermes <brought the three goddesses

to Ida> for his judgement'. The detail, that it was night, is I think new. The story is known from Apollodorus *Epit.* iii 2 (Hyg. 92, schol. Lycoph. 93).

η δὲ διάνοια, as here, schol. *Ol.* iv 7. η δὲ δὴ διάνοια οὕτως ἔχειν (cf. *ὄλον τὸ διήγημα τοῦτο*, l. 3 above) schol. *Ol.* ii 68, and similar phrases elsewhere in the Pindar scholia.

] $\nu\omicron\tau\alpha\iota\zeta$: $\nu\omicron$ (.) $\eta\zeta$ might be preferred as a reading but I could then give no account of the sign or signs between \omicron and η . If $\epsilon\lambda\mu\sigma\alpha\iota\zeta$, I presume of the sound of the *κυριγγες* as in *Il.* x 13.

I think there is not room for $\theta\epsilon\acute{\alpha}\varsigma$] $\nu\alpha$ $\kappa\rho\acute{\iota}\eta\zeta$ <, but there is no doubt about the sense required. 10 $\acute{\alpha}\kappa\alpha\kappa\alpha$ is quoted as a Pindaric word, with the meaning *ἡνευγῶ*, by Eustathius in his *πρόλογος* (iii 294 Dr.) and has been assigned, like other words there adduced, to the *Isthmians* (fr. 28). [$\acute{\alpha}\kappa\alpha\kappa\acute{\alpha}$ Cratinus 126. I see no reason for accepting $\acute{\alpha}\kappa\alpha\kappa\acute{\alpha}$ from the *παράδοσις* of Eustathius].

What follows, which may certainly be recognized as *τὸν μηδὲν κακὸν ποιοῦντα*, would be mysterious, if Eustathius had not added (ibid.) *ἔθεν ἴσως καὶ ὁ παρ' Ὀμήρῳ ἄκακτρα*, for this is the regular interpretation of that Homeric epithet of Hermes, cf. Apollon. lex. Hom., schol. *Il.* xvi 185, Hesych. in v. (where correct *ἄξιος* to *ἀτιος*). Presumably, therefore, something like: 'him who does no harm' <Homer calls *ἀκάκτρα*, whence perhaps $\acute{\alpha}\kappa\alpha\kappa\alpha$ is derived>.

11 I suppose something like *νόμεινε δ' ἑριεφάργῳ βουλαῖ πατρόε*, Paris was pasturing his flocks by the design of Zeus.

ἑριεφάργῳ, like $\acute{\alpha}\kappa\alpha\kappa\alpha$, is quoted as Pindaric by Eustathius in his *πρόλογος* (iii 291 Dr.) and has been assigned to the *Isthmians* for the same reason. (It is also Bacchylidean, v. 20).

12 $\epsilon\omega\lambda\eta\eta\pi\omega\sigma\tau\omicron\nu$ and $\epsilon\upsilon\acute{\lambda}\epsilon\zeta$ appear probable, but I can give no account of the sign between them.

13 $\kappa(\alpha\iota)$ $\tau\omega\iota$ δεκάτιον [ξ] $\tau\alpha\iota$ $\pi\omega\rho\acute{\eta}\zeta$ < ϵ > ι $\tau\eta\eta$ $\nu\lambda\omega\nu$ presumably of Agamemnon.

14 seqq. Possibly a note on the equivalence of or difference between *Ὀλυμπος* and *οὐρανός*.

15 seqq. The likeliest guess I should judge to be $\acute{\alpha}\lambda\lambda'$ η *μακρότερον*, 'but truly too long', but I cannot see that a question could be ruled out.

Μοίε', *ἀνέγειρέ με*—the imperative, not the indicative, seems to be implied by the comment, though I cannot make sure of this—would incline one to suppose that the word after *μακρότερον* must be *καθεύδοντα*, but I can neither make this out of the signs nor relate it to the parts of a ship mentioned in ll. 17 and 19.

κατηγοροῦμαι ἑαυτοῦ, supply *ποιεῖται* or the like, 'he (i.e. the poet) blames himself'—for what? Again I should have guessed 'for sleeping too long'. Cf. Schol. *Pyth.* x 79b *ἐπιτιμᾶ ἑαυτῶν ὁ Π.*, xi 58b.

Two alternative guesses have occurred to me, which I mention, though I have not been able to make any progress along the lines they suggest: that *καθε-* is a plumb-line (or possibly a fishing-line), which the poet reproaches himself for letting out too far, or that he reproaches himself for 'having made the beak of the ship too long', *μακρότερον* . . . *ἐπιθήσει* . . . *τὸ δέουτος*. Either would mean 'spending too long over the introduction of his poem'. But *ἀνέγειρε* could hardly mean 'make me aware' of my mistake, and there is still no explanation of the reference to the deck.

$\tau\omicron$ $\acute{\epsilon}\mu\beta\omicron\lambda\omicron\nu$ $\tau\eta\zeta$ $\nu\epsilon\acute{\omega}\varsigma$: in *Pyth.* iv 191 anchors are hung *ἐμβόλου ὑπερθεν*, where the scholiast explains *ἐμβόλου* by *τοῦ ξύλου εἰς ὃ ἀναδεσμοῦσι τὴν ἀγκυραν*. I doubt this and suppose that there as elsewhere *ἐμβόλου* (or *ἐμβολος*) means a pointed projecting forepart outside the hull (metaphorically of a projecting piece of land, *Ol.* vii 18 seqq.). But what relation this can have to the word explained by *ἔφ'* *οὐ ἔστρατός* *ναυμαχοῦσι* (with negligible variations Hesychius' interpretation of *καταστρώματα* 'deck'), necessarily an inboard part of the ship, I cannot guess. (*ἀπ'* *ἐμβόλου* . . . *πρὸς κυβερνήτην* Hippon. fr. 49, which might at first sight be taken to imply that there was an inboard part of the ship called *ἐμβόλου* (-ος), need mean no more than our 'from stem to stern', the whole length of the ship.)

] $\gamma\epsilon\rho\nu$: it is tempting to recognize *μακρότερον* again.

20 $\acute{\alpha}\pi\omicron$ $\Pi\iota\iota\tau\eta\zeta$ $\delta\omicron\nu\tau$: I suppose most naturally taken as 'being (a) Pisatan'. I do not see what this is doing here, but there is a certain congruence with the mention of Pelops in ll. 4 seqq.

20 seqq. The metaphor from archery is a favourite of Pindar's. Two parallels may be adduced, which contain most of the words found in this place: *ἔλπομαι* . . . *σκοποῦ ἄντα τυχεῖν ὡτ' ἀπὸ τόξου εἰς Νηπ.* vi 26 seqq., to which may be annexed a similar passage, in which the javelin takes the place of the arrow: *ἔμέ δ' εὐθὺν ἀκόντων ἰόντα βόμβον παρὰ σκοπὸν οὐ χρῆ τὰ πολλὰ βέλεα καρτύνειν χερῶν* *Ol.* xiii 93 seqq.

τῆι ἑαυτοῦ διανοίαι 'in his own imagination'.
δοκίμους οὐ πᾶρ κκοπόν: the poet is presumably referring to himself, as e.g. at *Ol.* ix 12 *πεπρόεντα*
δ' ἴει . . . διστόν· οὔτοι . . . ἐφάβηται, or with a slight difference of expression to his *θυμός* or the like,
as at *Ol.* ii 89, or conceivably to his chorus (as is suggested in the scholia on *Ol.* ix 6).

After *βέλος* I believe *Μεγαρ*[.] may be recognizable, not, I think, any form of *μάταιος*. The
general sense is apparently: If I write a poem for this Isthmian victory, it will not be thought directed
amiss.

24 seq. The lemma, though it seems miswritten in part, may be restored with reasonable likeli-
hood as *εἴπερ τριῶν* 'Ισθμ[οῦ], *Νεμέαι* <δὲ?> *δυσίον*. The exposition in the next line may then be . . .
ερεῖφάνου, ἀπὸ μ[ε]ν 'Ισθμοῦ τριῶν' ἀπὸ δὲ *Νεμέας* [δυσίον, or whatever the case may have been.

27 seqq. It is to be presumed that this addition in the lower margin is related to the matter in the
column above it. It need not be presumed to be related to the part that has survived but there is
some basis for the conjecture that it represents an omission in the surviving part. The argument is,
that *ἔσω* is an extremely rare word in Pindar, occurring otherwise only in *Pyth.* iv 135 (*εἴσω*); that,
therefore, there is a reasonable chance that the *ἔσω* of l. 20 and the *ἔσω* of l. 30 are one and the same;
and that *χέρων ἔσω ἰένν*· 'dispatching within the Isthmus', comparable with *ἴει Πυθωνάδ'* (*διστόν*)
Ol. ix 12, is a likely enough expression for Pindar to use of a poem composed elsewhere for a victor at
the Isthmia.

27 I cannot articulate in any way which produces a tolerable sense. In a scholion on *Ol.* xiii 40
Ἑλλάτια (games at Corinth), Aletes, and a child *Χρυσῆ* (cf. l. 31 below) are exhibited in connexion, but
I cannot believe that this has any relevance to what is found here.

28 The vocalization leads one to suppose that Aletes, who appears in his Attic form in l. 32, must
have been mentioned by name in Pindar's text. Though he was a Heraclid and a Dorian I do not
know that he is elsewhere called a Spartan or Spartan leader, so that in spite of appearances he should
perhaps not be supposed to have been so called here.

29 λέγοντι προβάμιον· ἀν(τὶ τοῦ) αἰδοῦσι πρὸ τοῦ βωμοῦ.

30 I suppose an explanation of why the Isthmus of Corinth is called a 'chersonese', although
connected with land at both ends.

31 The two dots (colon) before *εὐρίκει* κτλ. show this to be a lemma. I can make nothing of it.
The name *Χρυσῆ* (see on l. 27) should have a Doric *ā*, if part of the text.

32 The connexion of Aletes with Megara is that after his conquest of Corinth he marched against
Athens and took Megara from the Athenians (Conon 26, Paus. i 39, 4).

Fr. 15

.
].[
]πλ[
]κοσγ[].[. . .]π . . . ενο[
] . ρουενφ[].[] ικι .[
5]στοειδοσκήτηνπο .[
]μηδεθο[]εγεινεςθαι .[
]βουρανοκκα[
]ικενι . ωςφελ[]ικαν[
] . καλωσακου[. . .]

Fr. 15 The appearance both of the material and of the writing front and back suggests a position
in the neighbourhood of fr. 14

3 Above γ the lower end of a stroke rising to right; more likely, I think, the tail of a letter in l. 2
than γ (for γαρ) If three letters are rightly posited between π and ε, the second seems to be re-
presented by a tail in the next line above the letter or letters preceding ικ; the third may be β or
might be the lower part of the loop of α 4 Before ικ perhaps ω likeliest After κι apparently ι
made with a finer point than the other letters, its foot passing through the lower end of a stroke rising
to right which might represent λ or μ 5 .[, an apex as of δ 6 .[, perhaps the lower loop of β
7 I can find no satisfactory combination of the signs at the end of the line; after ι is a zigzag level
with the tops of the letters, next the base followed by the upper right-hand arc of what seem to be
circular letters, then either an angular ε, or a small υ touching a short upright off the line, followed
by a dot level with the tops of the letters; . πει[might be one possibility 8 Between υ and ω
a stained patch; ε seems fairly certain, but I cannot make out what follows and possibly . υ is to be
substituted for . ω εφ might be εφ λι does not account for all the ink, but I see nothing else as
plausible 9] ., perhaps the right-hand stroke of ω] . . .[, I think struck out; perhaps originally
γ or τ followed by ωδ

5 'Outstanding in beauty and speed of foot' ?

6 seq. Since the remembrance of *Nom.* x 58 *θεός ἔμμεναι οἰκεῖν τ' οὐρανῶν* or *Ol.* v 24 *μὴ ματείνῃ*
θεός γενέσθαι may give rise to the suspicion that *θε[ο]ς* should be recognized here, it ought to be said
that *θε* was certainly not written. *θε[ο]ς* seems to be the only possibility, since any letter other than ο,
often written small and well off the line, would have left a visible trace.

7 seq. I can offer no solution of the problems set by these two lines, though correct combinations
could readily be verified.

Fr. 16
(b)

(a)]νδετοιουκοβερφαρχ.ι.[.].[
]. . . οικιαν ηδιανοιας[
]. . . λλουαγαθοσφλημνη[
]αμειβεσθραμμηγεραδεακοντ[
 5] . ρ[.] γνηνεταιεωσποδεξωνται[
] . ζητει : επικρανοιςιγαραγκιονων[
] γταιςτυλωνκορυφαισεστης[
] υ : αριστ . ονταζεν . υιας . ασι . [
] λουσιωατρονειναιηεορτηαρχομ[
 10] ιαγαφες[.] β . [.] . [] αρδονταοιδαics[
] . ενναιωναποσνεκτ . [.] εασαι . [
] . κ . ρπονδρεποντες ηδιαν[.] αποτω[
] . . . π . [] αστογης . [] . αρε[
] στρατ[] χεοιγ[.] . μοι . [] . ριασιδε[
 15] τεον[] υσι . [] λοπ . [] γερπον[
] αν . [] ' [] υξοι . [] ροσυη[
] οιδ[] ' [] ιδ' η . [
] αν . [] . δειων . [
] γεν . [] γων[
 (c)
] . [
] . . εν . [] . . εατου[
] ξωντ[] ησττελ[
] φροντιδ . εελπιδ[
 5] σταισφροντις[] κοθη[
] . ταντ[] . ωντησηλικι[
] . [] . . θ [

Fr. 16 (a) is a small detached scrap of which the position over the left-hand side of (b) is fixed by two strongly marked vertical fibres. There is no guidance to be had from the horizontal fibres about its level relatively to the first four lines of (b) and, as I cannot read a single letter with certainty, no guidance from the sense either. (c) is clearly the continuation downwards of the right-hand side of (b), there is nothing to show at what interval

Fr. 16 (b) 1 χφε suggested rather than χμ 2 Before οι the top of a loop or small circle pre-
 ceded by the tip of an upright 5 Of ρ only the tail 8 Neither σπον nor σρεν as normally

written I cannot interpret the signs between ν and υ; the first might be ο, though not quite normal, the second, apparently the base of a circle on the line, does not appear recognizably elsewhere. It should be observed that what looks like part of it is the tail of φ from l. 7 After αι (of which the . is abnormally short) a sharp convex loop, about level with the tops of the letters, with a dot above and to right Of α only the pointed top . [, λ, μ, or ν suggested 10] ε, only the lower part; ρ may be an alternative 11] . , γ acceptable 12] . , the start of a stroke rising to right, not prima facie to be combined with ε as ρ or υ 13 Before π probably ε, possibly c After π what resembles a reversed ρ; perhaps a small ε off the line ligatured to ρ or possibly c c [, the start of a stroke rising to right] . , a dot just lower than the tops of the letters with a short horizontal stroke to right of it at a slightly higher level 14] . μ, a trace not ruling out ο, but not suggesting it 15] . , an upright] . ρ, apparently a letter ligatured to the top of a ρ to which a new loop has been added above the original 15 ε, possibly ν but perhaps two letters represented Or] γο τ . [, the lower end of a stroke descending into the next line 16 . [, ο or the loop of α, followed by the lower end of a stroke sloping slightly to right 18 ν . [, perhaps π, but I am not sure that two letters are not represented] . [, a sinuous upright 19 Or] ζ (c) 2] . . , perhaps ελ- or εγ-εω 4 Perhaps δεε, but I cannot rule out δαε 5 An ε ligatured to the preceding ε might be lost between this and κ 6] . , a thin stroke rising to right higher than the tops of the letters 7 Before θ ligatured αι or ει, after θ ligatured ιι followed by οε seem possible

Fr. 16 1 seq. From the words η διάνοια and the blank before them it would be natural to infer that οικιαν was the last word of a lemma, whether the same as that in the first line or one beginning in the lost parts of the column. But οικια is hardly in poetical use and certainly occurs nowhere else in Pindar, and though compounds of it are found in poetry, I do not think any can be recognized here. I call attention to the problem without having anything to contribute to its solution.

3 The word before ἀγαθός is perhaps a name and may recur at the end of l. 8, where it seems that a name would not be out of place.

σπλων is very uncertain; the signs might be combined and interpreted in various ways but I find nothing plausible.

4 I suppose ματέρα ἀκόντων might be said either of a wood or of a single kind of tree, e.g. δξία, μελία, of which spear-shafts were made. The note will have been: he (the poet) calls (the) . . . mother of spears, or the like.

6 seq. επικράνοις γάρ ἂν κίωνων, explained as 'stand on the tops of the pillars'. In Pind. fr. 33c=88 (2442 fr. 1 ii) ἂν δ' επικράνοις σχέθον πέτραν . . . κιονες it is natural but not necessary to posit a tmesis.

8 ἀριστεύοντα seems hardly open to doubt, but I cannot recognize it in the ink. It could be followed by ἐν with the sphere in which superiority is shown (so Nem. xi 14 ἐν τ' ἀέθλοισιν ἀριστεύων), or the persons among whom it is shown, whether as a simple definition of place (so Ol. xiii 43 ἐν Δελφοῖσιν ἀριστεύσατε) or of competitors (as e.g. Nem. iii 80 ὡκὸς ἐν ποτανοῖς), or with a specification of time or manner, and no doubt in other uses, but I have found nothing plausible along any of the lines I have followed.

9 πηλουσιώτατον.

10 seqq. The following remarks on the interpretation of the words from αρδονταοιδαics to δρεποντες are to be received with the reservation in mind, that there is no guarantee that a single continuous lemma is represented.

ἀρδοντ' οἰδαics: besides ἄρδοντα, ἄρδονται, and ἄρδοντι (3rd pl. pres. ind.) there is a theoretical possibility of ἄρδόν τ'. At Isthm. vi 64 πάτραν Χαρίτων ἄρδοντι . . . δρόκοις is said of the victors, but ibid. 21 νᾶσον βανόμεν εὐλογοῖαις is said by the poet of himself. (βρέχεται, sc. πάρος Κρόνου, νιφάδι is taken by the scholiast to be metaphorical in the same way, Ol. x 51 (62).)

The uses of ἄωτος seem to make it possible to take it either with γενναίων (Pyth. iv 188) or with a noun qualified by νεκταρέας meaning, say, song (νεκταρ χυτόν . . . γλυκὸν καρπὸν φρενός Ol. vii 8). Alternatively νεκταρέας and its noun might depend on καρπὸν and the plural δρέποντες might be applicable by the collective sense of ἄωτος.

καρπὸν δρέποντες: Pind. fr. 209 τοὺς φυσιολογοῦντας ἔφη (Πίνδαρος) ἀτέλη σοφίας καρπὸν δρέπειν (with variations), but Nem. ii 9 δρέπεσθαι . . . ἄωτων (Pyth. iv 130 seq. δραπὼν . . . εὐξοίας ἄωτων).

12 ἢ διάνοια· τὸ τῶν κτλ. In the extant scholia similar asyndetic phrases, δ νοῦς *Ol.* 1184a, τὸ καθέξ *ibid.* 44a, et simm., but they are not the common form of introduction.

13 [ἐκ]γαράειας?

14 [χ]εοὶ μ[εν]δμ(εν)οί is a likely guess. The rarity of common nouns or adjectives ending in -χεος might make the occurrence here a hopeful clue, if the possibility of an antistoechic spelling did not somewhat diminish its value.

(ε) 4 φροντισέας interpreted ἐλπιδέας?

6 ταύτης ὧν τῆς ἡλικίας.

FR. 17

Traces of c. 10 ll.

- [.] [.] [.] [.]
] : ωσοτ[
] . οἰσχυματ[
] . ρεσττανδουε[
 5] . [.] . ελενης . [.] []
] . αιου ωσχο . []
] μουκακωε . []
] . μονικουφ . []
] νδαρωιτη[
 10] δημου[
] βοε . . [.] . ρον . [.] . εχη[
] . . ρ . ι . . εληλαταιδυο[
] . ρατμαεγδ' τοι . [.] . ντης . []
] ωπον πεποιηκ[.] ναι . . τω[
 15] επεμποντοκή [.] [ε] [.] . εντ[
] . ωνεοιταεεβητακαλλαφ[
] ωα . τακκυ[.] . τερονα[
] . . [.] . νεορτην . []
] του . [] . ροσατρ[
 20] . [.] . κκεφ[.] [λ] [.] αυτ[
] υδ[.] . κτοιρ[] . []
] . ητη . αρ[
] . υ[
] δ[]
 25] φ . []

FR. 17 Before the line numbered 1 in the transcript there are considerable remains of some ten more to what may be the top of the column, though, since the surface is stripped, it is not possible to be sure of this

3],, the right-hand end of a cross-stroke touching the top of o 4],, a stroke rising from left and ligatured to ρ 5],, ε, the top of a circle .[, a dot on the line 6],, the lower part of an upright descending below the line 8],, ., the top and bottom of an upright followed by what is naturally read as o .[, the lower part of an upright descending below the line 11 ς . [, ετ or ε]τ is one possibility Between ι and ρ a headless upright 12 .ι, the right-hand end of a cross-stroke ligatured to the top of ς Between ι and ε an upright followed at an interval by the lower part of an upright descending into the next line 14 After α what most resembles the back of ε, though abnormal for this hand, followed by a stroke rising to right into the left-hand stroke of τ

FR. 17 3 seqq. As long shots, incapable of verification, I offer ταῖς χ(ε)μαζομένοις, ἀετέρες, and τῶν Διοσκούρων, Ἑλένης. For the verbal similarity compare schol. Eur. *Or.* 1637 ὅτι καὶ ἡ Ἑλένη τοῖς χεμαζομένοις κατὰ θάλασσαν ἐπήκοός ἐστι κατὰ Εὐρύπιδ, δρρεσερμεύεται . . . Πολέμων δὲ ἐν τῷ δ πρὸς Ἀναξανδρίδην τὴν μὲν τῶν θυοῦν ἀστέρων ἐπιφάνειαν τῶν Διοσκούρων ἀνωμολογήθειναι, κτλ.

6 There can be little doubt that a new piece starts here, described as an ὠσχοφορικόν. The ὠσχοφόρια were an Athenian festival and η can be accepted, though I cannot verify the ν of Ἀθηναίων here. They consisted of a procession and a race, described or referred to by various ancient writers, some statements of whom may be doubtfully described in the little that remains of this commentary.

ὠσχοφορικόν: ὦ, ἐστὶ τὸ γραφόμενον εἰς Ἀθηναίων ἡϊθέου δρόμον ἀγωνιζομένους καὶ κρατούστας κλήμα βοτρυῶν πλήρες, δ καλεῖται ὠσχος. ποιοῦνται δὲ τὸν δρόμον ἐκ τοῦ Διονυσίου εἰς τὸ τῆς Σκιράδος Ἀθηνᾶς ἱερόν, schol. Dion. Thr. 450, 21 Hilg.

That Pindar composed ὠσχοφορικά, or at least an ὠσχοφορικόν, might be inferred from Athenaeus' quotation (495e): Ἀριστόδημος δ' ἐν τρίτῳ περὶ Πινδάρου τοῖς Σκιραίοις φησὶν Ἀθηναῖε ἀγῶνα ἐπιτελεῖσθαι τῶν ἐφήβων δρόμου. τρέχειν δ' αὐτοὺς ἔχοντας ἀμπέλου κλάδον κατὰκρῆπον, τὸν καλούμενον ὠσchon. τρέχουσι δ' ἐκ τοῦ ἱεροῦ τοῦ Διονυσίου μέχρι τοῦ τῆς Σκιράδος Ἀθηνᾶς ἱεροῦ κτλ. Whether they, or it, formed part of the collection of *Isthmia*, which now looks more likely than not, cannot be determined with certainty by any evidence I see in these fragments.

7] μ(εν)οὶ κακῶε.

8 A word ending in μονικου can hardly be anything but Ἰεθμονικου, but that was certainly not written, nor, I think, was ιμμουικου—I do not know whether this mistake is ever found—though I cannot completely rule it out. A possibility which occurs to me is that μο may simply have been written twice.

9]] νδάρωι.

το] δημου may be divided or may contain the end of a proper name. Ἀριστ] δ. is out of the question, which I mention on account of the quotation above (l. 6 n.).

11 It is tempting to recognize τὸ τῆς Σκιράδος Ἀθηνᾶς ἱερόν, but I am bound to say, I cannot make the ink after δος naturally into any part of the beginning of Ἀθηνᾶς.

11 [.] εχη[: an obvious guess is [δ] εχη[, a form found in a number of lexical entries, as well as δσχος (and corresponding forms beginning with ὦ, for which there appears to be no room here). So Hesych. in ὠσχοφόρια . . . φέροντες τὰς ὠσχας εἰς τὸ τῆς Σκιράδος Ἀθηνᾶς ἱερόν, Harpoc. in δσχοφόρια . . . δ δὲ Ἰετροε ἐν τῇ τῇ περὶ Θερέωε . . . τοὺς καλουμένους ὠσχοφόρους καταλέγειν δύο τῶν γένει καὶ πλοῦτῳ προχόντων. ἡ δὲ ὠσχη κλήμα ἐστὶ κτλ. But another possibility perhaps worth considering is [ε] εχη] μαιτιμμένοι 'dressed like' sc. girls, corresponding to Proclus (ap. Phot. *bibl.* 322) δύο νεανῖαι κατὰ γυναικᾶς ἐστρολιμμένοι, *Lex. Seguer.* (Bekk. *An.* i 318) ἐν γυναικείαις στολαῖς δύο νεανῖαι, Plut. *Thes.* 23.

12 δύο : presumably the two oschophori.

13 seqq. Perhaps something like ἐγ δὲ τοιαύτης [αἰτίας . . . (Θηεῖα) πρ] ὄτων πεποιηκένας, a reference to the establishment of the festival, cf. Procl. ut sup. ἀρξαι δὲ φασι πρότον τοῦ ἔργου. If so,] επέμποντο is likely to refer to the voyage to Crete with Theseus and his companions rather than to the πομπή, παραπομπή (Plut., Proc. ut sup.) of the commemoration, and similarly νεοίεε τὰς ἐσθήτας to the original disguising of two boys as girls, not to the costume of the oschophori.

17 αὐτὰε κ(αι) ὕ(ε)τρερον.

21] ε δ' [ε] κ τοιο] ὕτ-?

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(The figures 2A are to be supplied before 38–51; figures in small raised type refer to fragments, small roman figures to columns; an asterisk indicates that the word to which it is attached is not recorded in the ninth edition of Liddell and Scott, Greek-English Lexicon; square brackets indicate that a word is supplied from other sources or by conjecture; a reference enclosed in round brackets indicates an interlinear comment.)

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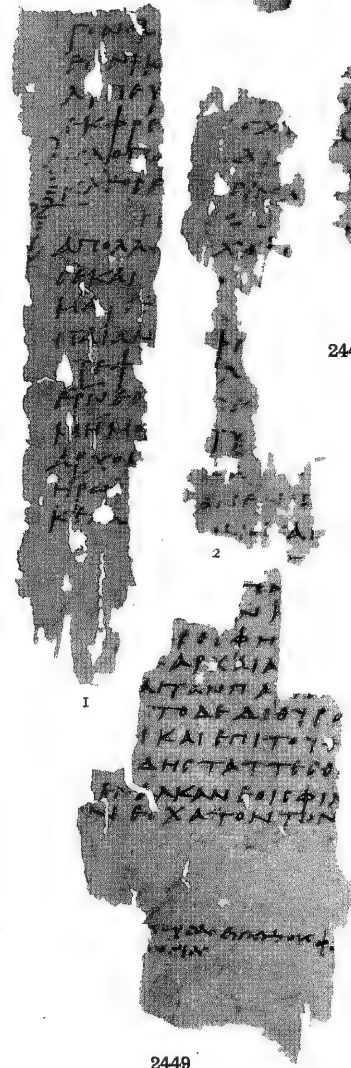
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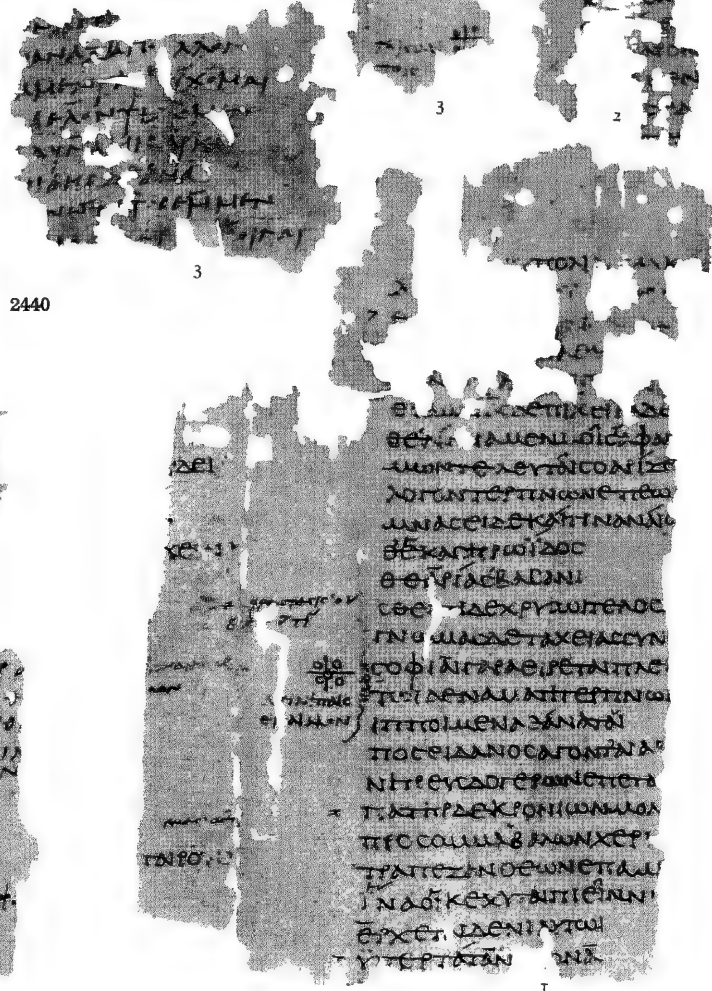
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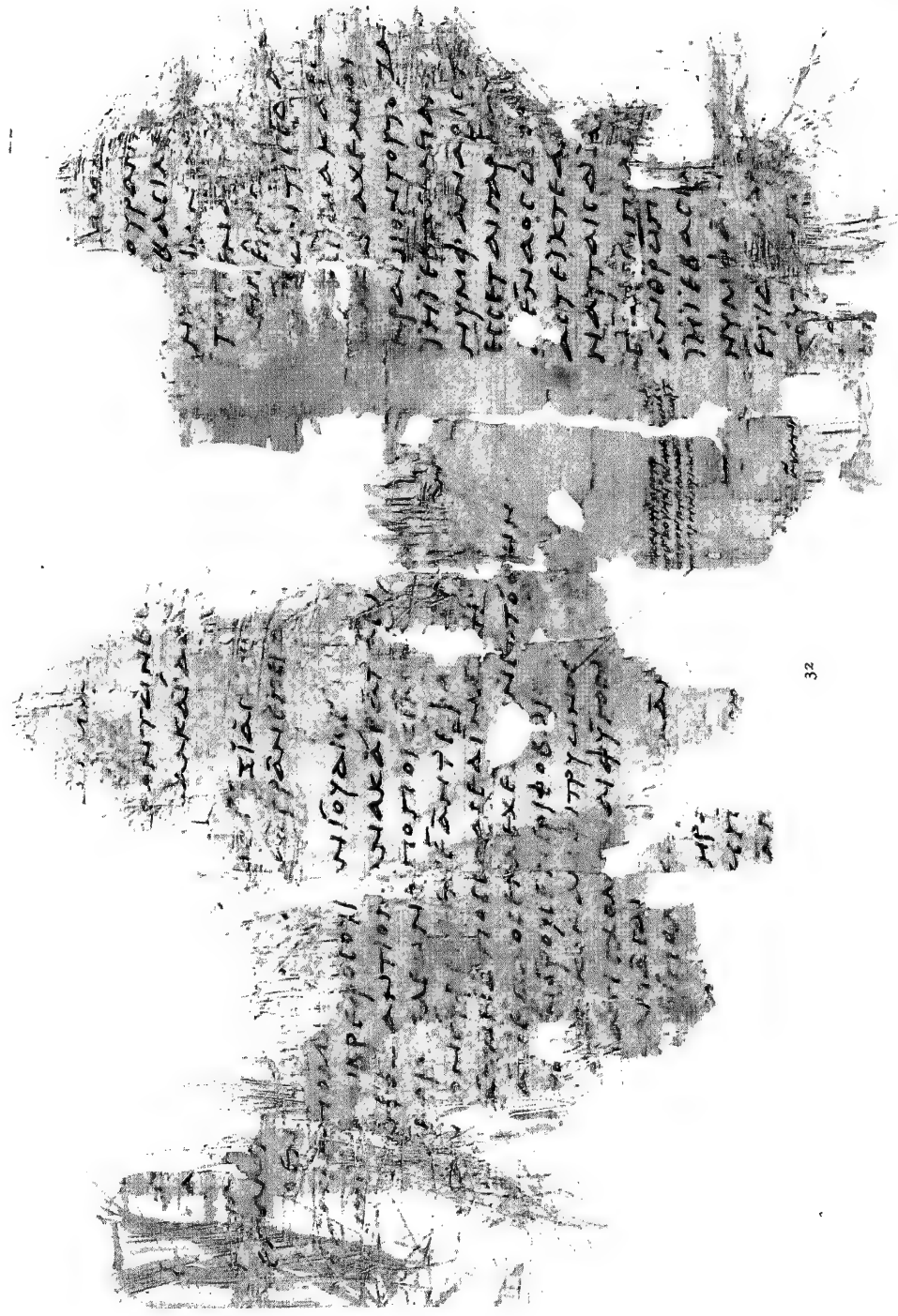
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ΑΤΟΡΟ
ΣΦΕΤΛ

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ΚΑΘΥΟΡΑΝ
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ΝΙΟΝΥΟΙΝΥΜΟΝ
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ΝΙΟΝΥΟΙΝΥΜΟΝ
ΑΝΟΡΕΥΤΕ
ΝΙΟΝΥΟΙΝΥΜΟΝ
ΑΝΟΡΕΥΤΕ

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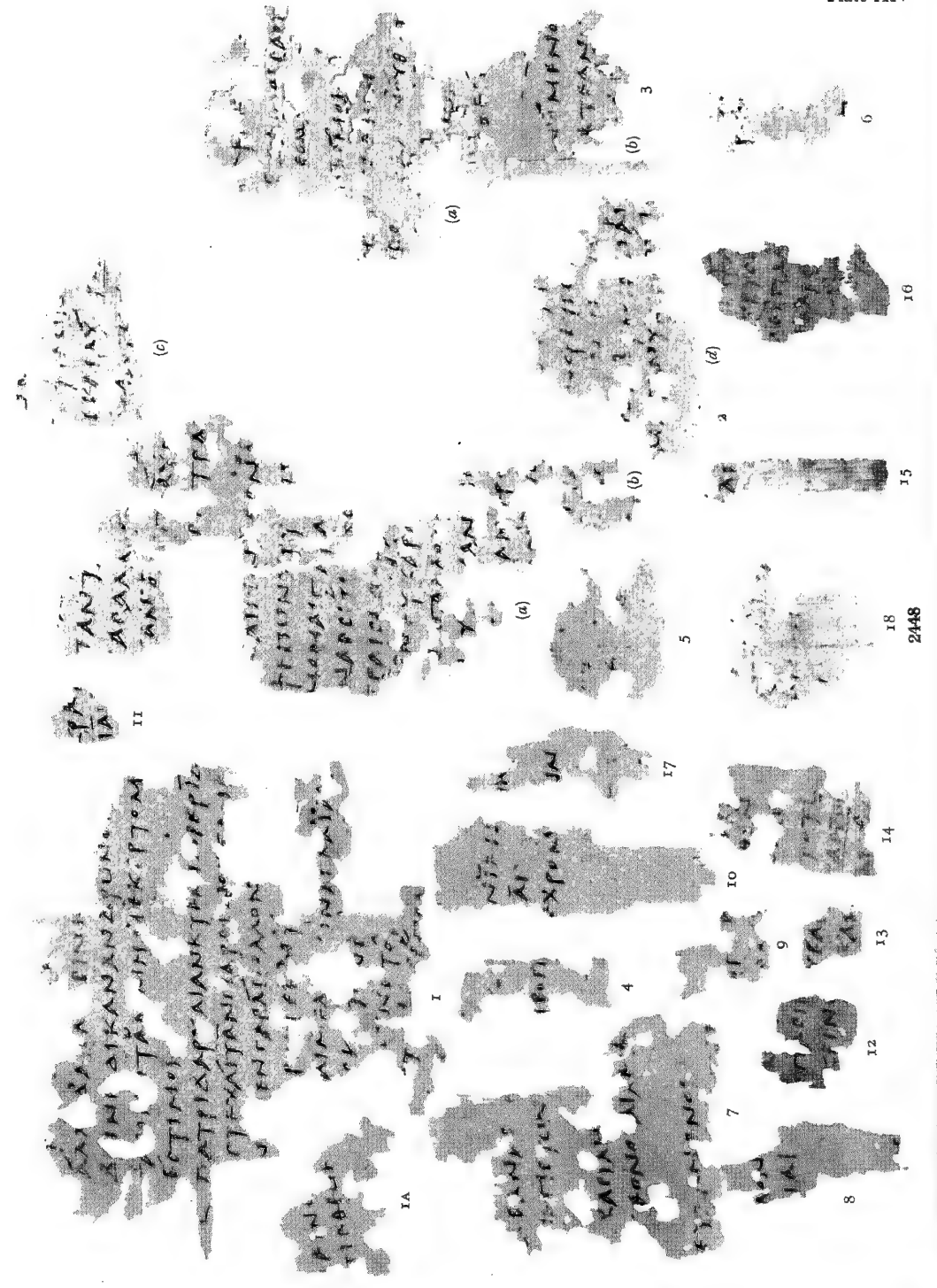
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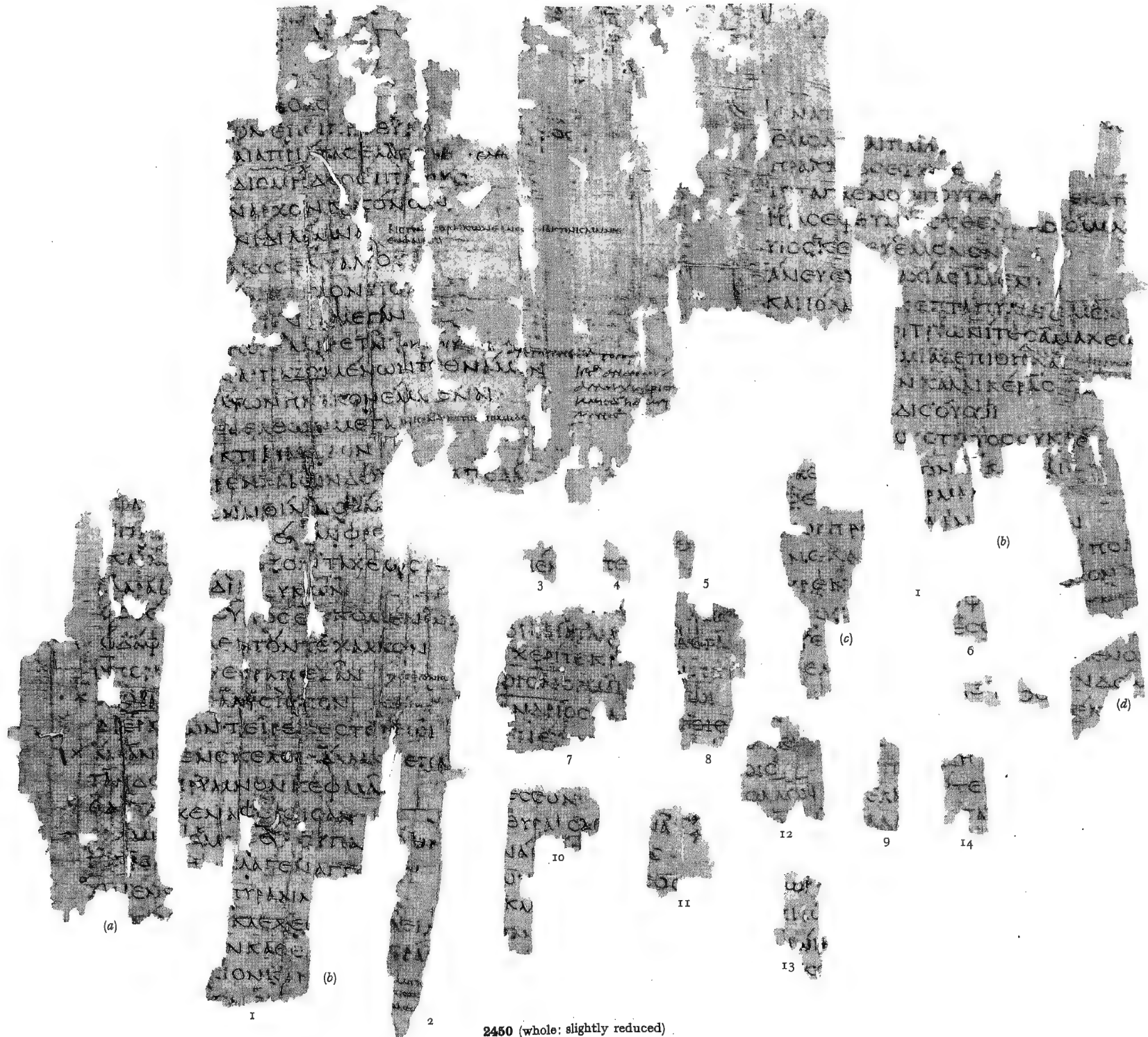
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